

# THE ATHENÆUM

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SATURDAY, DECEMBER 5, 1874.

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**ROYAL SCHOOL OF MINES CLUB.**—The SECOND ANNUAL DINNER will take place on MONDAY, December 21st. Past and Present Students intending to dine are requested to apply for particulars to the Hon. Sec., Royal School of Mines Club, 25, Finsbury-street, S.W.

**LONDON INSTITUTION, Finsbury Circus.**  
A Limited Number of Tickets for the coming Lecture Season will be issued to the Public.

The following LECTURES will be delivered on MONDAYS, at Five P.M.:—  
"Creation," Jan. 18th, by Mr. ARMYTAGH, B.A. EWELL.  
"The Functions of the Brain," Feb. 1st, 8th, by Professor FERRIER, F.R.S.  
"The Physical Geography of the Deep Sea—The Animal Life of the Deep Sea," Feb. 15th, 22nd, by Dr. W. B. CARPENTER, F.R.S. Three Lectures, to be further announced, March 1st, 8th, 15th.  
"The Classification of Plants," April 5th, 12th, 19th, 26th, by Professor BENTLEY, F.R.S.

The following COURSE will be delivered on MONDAYS and THURSDAYS, at Five P.M.:—  
"The Life History of Plants and Animals," Dec. 21st, 28th, 31st, Jan. 4th, 7th, 11th, by Professor ARMSTRONG, F.R.S.

The following LECTURE will be delivered on TUESDAY, at Five P.M.:—  
"British Wild Flowers Considered in Relation to Insects," Jan. 26th, by Sir J. LUBBOCK, Bart. M.P. F.R.S.

The following will be delivered on THURSDAYS, at Seven P.M.:—  
"The Early Inhabitants of England," Jan. 14th, 21st, by Professor BULLOCK, F.R.S.  
"The Cratonic in Indian Art—Modern French Art," Feb. 4th, 11th, by G. G. ZERFF, Ph.D.  
"The Physiology of Sleep," Feb. 18th, by Dr. W. R. RICHARDSON, F.R.S.

Two Lectures, to be further announced, March 4th, 11th.  
"The History and Use of the English Language," April 1st, 8th, 15th, 22nd, 29th, May 6th, by E. A. FREEMAN, Hon. D.C.L.  
"The Inner Thought of Shakespeare's Plays," May 13th, 20th, 27th, by Professor MOULRY.

Tickets, admitting to the whole of the above, will be issued at 1s. 1d. to the set, or Two Persons at 1s. 11d. 6d.; Tickets may also be purchased for single Lectures. Applications to be directed to the Principal Librarian.

**LONDON INSTITUTION, Finsbury Circus.**

This Institution possesses one of the largest Libraries of reference in London, an excellent Circulating Library (supplemented by subscriptions to W. H. Smith, Lewis, and Roland), well supplied News and Magazine Rooms, &c. Lectures (for which see previous advertisement) are delivered by Lecturers of eminence; there are also Musical Events and Soirees. The whole of the interior has recently undergone thorough repair and re-decoration. A few lapsed Proprietary Shares may be obtained at 5s. 6d., on which there is an annual subscription, after the first year, of 5s. Full Prospectuses may be procured on application to the Principal Librarian.

**VICTORIA (PHILOSOPHICAL) INSTITUTE.**

TENTH SESSION. FIRST MEETING.

Professor H. A. HOUGHTON, M.D. D.Sc., &c., will read a Paper, at 8 o'clock, on MONDAY, December 7th, "On the Bearing of certain Paleontological Facts upon the Darwinian Theory of the Origin of Species, and of Evolution in General."

Papers, by the following Authors, will be read at the coming meetings:—Professors CHALLIS, F.R.S., BIRKS, PALMER, DAWSON, F.R.S.; also, G. BROOKES, Esq. F.R.S., C. B. RADCLIFFE, Esq. M.D., J. ELIOT HOWARD, Esq. F.R.S., Rev. C. HENSLOW, M.A., &c.

This Institute was founded to associate Men of Science and Authors (and others desiring the privilege of Membership) for the purpose of investigating fully and impartially the most important questions of Philosophy and Science, more especially those that bear upon the great truths revealed in Holy Scripture, with the view of reconciling any apparent discrepancies between Christianity and Science, and bringing together the results of such labours, after full discussion, in the Printed Transactions of an Institution.

The Institute is now supported by 150 Members, including Prelates, Professors of English and Foreign Universities, and other Literary and Scientific Men.

Subscription.—Members, Life, Twenty Guinea; Annual, Two Guinea. Associates, Life, Ten Guinea; Annual, One Guinea. Applications for admission for the year 1875 should be sent in early this month. All information may be obtained on application, by letter or otherwise, to the Hon. Secretary, Rooms of the Institute, 19, Adelphi-terrace, Strand, W.C. F. FETTER, Hon. Sec.

**TRANSACTIONS.**

These are published in Annual Volumes, Quarterly Parts, and Single Papers, and are sent free to all Members and Associates. Volume VIII. is now publishing.

The following are amongst the latest Single Papers published:—

The PALÆOLITHIC AGE. With Remarks by the President of the Geological Society, Dr. Carpenter, F.R.S., Professor Tennant, and others. To which is added an important Paper "On the Formation of the Somme Valley," also one "On Primitive Man," by Dr. Dawson, F.R.S. Price 2s.

CONTRAST BETWEEN CRYSTALLIZATION AND LIFE. By J. E. Howard, F.R.S. Price 6d.

ON FORCE AND ENERGY. By C. Brooke, F.R.S.

ON THE BRILIAN CAVERNS. Price 6d.

ON THE RULES OF EVIDENCE APPLICABLE TO THE CREDIBILITY OF HISTORY. By W. Forster, Q.C. M.P. Price 6d.

PRINCIPLES OF MODERN PANTHEISTIC AND ATHEISTIC PHILOSOPHY. By Prof. Row and Professor Challis, F.R.S. Price 6d.

\* The above are published by Mr. Hardwicke, 129, Piccadilly, London.

**ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.** (In which are united the Anthropological Society of London, and the Ethnological Society of London.) 4, St. Martin's-place, Trafalgar-square, W.C. — President, Professor BURN, F.R.S.; Treasurer, Rev. DUNBAR I. HEATH, M.A.; Director, E. W. BRAHROCK, Esq. F.S.A. — The Institute will meet on TUESDAY, December 8th, at 8 o'clock p.m. precisely, when the following Papers will be read:—1. "Notes on some Tumul and Stone Circles, near Castleton, Derbyshire." By Rooke Pennington, Esq. LL.D.—2. "Some Account of a Leaf-veining Tribe on the Western Coast of India." By M. J. Walhouse, Esq.—3. "Further Notes on the Stone Monuments of the Khasi Hills." By Major Godwin-Austen. J. FRED. COLLINGWOOD, Secretary.

**THE LONDON ANTHROPOLOGICAL SOCIETY** will meet on FRIDAY, 11th December, at 7.30 p.m., at 1, Adam-street, Adelphi, W.C. The President, Dr. R. S. CHARNOCK, F.S.A., will take the Chair. — Papers: 1. Hunebedden (Dolmen) in Drenthe, by Dr. Lubach.—2. Scaphoid Skull of a Fole, by Dr. Koprnicki.—3. Crania of the Round Barrows of a Section of the Yorkshire Wolds, by J. R. Mortimer, Esq.—4. Difficulties in Ancient Theologies and Modern Science, by T. Inman, Esq. M.D.

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24, Old Bond-street, London, W. F. W. MAYNARD, Secretary.

**SOCIETY OF PAINTERS IN WATER COLOURS.** — THE NEW ENTRANCE to the SOCIETY'S GALLERY, not being COMPLETED, the WINTER EXHIBITION is POSTPONED to January the 4th. ALFRED D. FRIPP, Secretary.

5, Pall Mall East, Nov. 16.

**THE BRIGHTON, 1874, WINTER EXHIBITION OF MODERN PICTURES.** WILL OPEN ON FRIDAY, December 4th, ROYAL PAVILION GALLERY.

Admission: On THURSDAYS, FRIDAYS, and SATURDAYS, 6d.

Season Tickets, 2s. 6d.

Open from 10 a.m. to 5 p.m. Entrance, Museum, Church-street.

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SUBSCRIPTIONS will be most thankfully received for this Hospital, which is free Diet required to be most generous, and medicines of the most expensive kind.

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SCIENCE MASTERSHIP.

The Governors of this School being about to APPOINT a MASTER to teach Elementary Science in the School, Gentlemen who are desirous of becoming Candidates are requested to send in their applications and copy of Testimonials to me, on or before the 1st day of December next.

The Salary will be 120*l.* a year, and will be payable at the end of one year, if the duties are satisfactorily performed.

Further particulars may be obtained on application to me.

GEO. ASHFORD, Secretary.

King Edward's School, Birmingham, 16th November, 1874.

**CITY OF LONDON SCHOOL.—WANTED, an ASSISTANT-MASTER,** to attend each Day from Nine to Three, except on Wednesday and Saturday, when the Hours are from Nine to Twelve, to take charge of one of the Junior Classes of the School, and instruct the boys therein in English Reading and Grammar, Arithmetic, Writing, Geography, History, &c. Salary, 170*l.* per annum, increasing 10*l.* per annum to 240*l.* per annum.

Candidates for the appointment are requested to forward their applications (on a Form to be obtained of the Secretary), accompanied with Copies of Testimonials of qualification and character, not later than THURSDAY NEXT, the 11th inst., to the SECRETARY, at the School, Milk-street, Cheapside, E.C.

Preference will be given to a Gentleman with an Academic Degree. Selected Candidates will be duly communicated with.

**HEAD MASTERSHIP.**

**BEDFORDSHIRE MIDDLE-CLASS PUBLIC SCHOOLS COMPANY (Limited).**

Mr. EDWARD ELLIS MORRIS, M.A. of Lincoln College, Oxford, the Head Master, has tendered his resignation, on receiving the appointment of Head Master of the Grammar school, Melbourne, Australia. The Directors, therefore, require a HEAD MASTER.

The School, which is in the Parish of Kempston, and within a mile of Bedford, is fitted for 300 Boarders, and has at present 250.

Candidates to communicate with the Secretary, and furnish copies of their Testimonials, on or before MONDAY, the 14th December next.

Candidates must not be above 40 years of age.

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THOS. W. TURNLEY, Secretary.

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**NOTICE.**—For the List of Dealers SELLING the WINES of JOSEPH TRAVERS & SONS, see THIS DAY'S ATHENÆUM, page 787.

**KING'S COLLEGE, LONDON.**—An Assistant CLASSICAL MASTER for the Lower Sixth Form in the School is required.—For particulars apply to J. W. CUNNINGHAM, Secretary.

**KING'S COLLEGE, LONDON.**—The Office of SENIOR FRENCH MASTER of the School will be VACANT at CHRISTMAS.—For particulars apply to J. W. CUNNINGHAM, Secretary.

**RECTOR VACATED** for the High School, DUNEDIN, OTAGO, NEW ZEALAND.

The Home Agent of the Provincial Government of Otago has been instructed by telegram to receive applications for the Appointment of RECTOR of the HIGH SCHOOL, Dunedin.

Full information will be received by the Mail next month, till the arrival of which no particulars can be given, but it is understood that the Salary will not be less than 50*l.* per annum, with an allowance of 100*l.* in lieu of a house.

As the successful Candidate will be required to enter on his duties early in March next, applications, conditional on the particulars which are to be received by Mail being satisfactory to the Applicants, should, along with five copies of Testimonials, be lodged at this Office on or before 21st December, addressed to JOHN AULB, Esq., W.S., Home Agent of the Provincial Government of Otago.

GEORGE ANDREW, Secretary.

Otago Home Agency, 3, Hope-street, Edinburgh, Dec. 1874.

**EXTENSION OF UNIVERSITY, EDINBURGH.**—HIS ROYAL HIGHNESS the DUKE of EDINBURGH will PRESIDE at a MEETING, in Willis's Rooms, on MONDAY, December 7, at 3 p.m., for the purpose of providing New Buildings to meet the wants of the University of Edinburgh, consequent on its rapid growth, and the necessity of developing its means for Practical Scientific Instruction. A sum of 60,000*l.* has been already subscribed, and a further sum of 40,000*l.* is required.

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**LOST AND BURIED CITIES OF PALESTINE.** ISRAEL'S WARS and WORSHIP, including a Description of Scripture Sites recently identified; GEORGE ST. CLAIR'S NEW LECTURES for the FORTHCOMING EXPLORATION FUND, illustrated by Sketch-Maps and Photographs.—To be delivered Next Week at Middlesbrough, Sunderland, Carlisle, Colchester, and Kewick.—Terms, 8*l.* 2*l.*, or a Collection for F. R. Fund.—Apply to G. St. Clair, F.G.S., 104, Sussex-road, Seven Sisters-road, E.

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SATURDAY, DECEMBER 5, 1874.

## LITERATURE

*The Life and Letters of Rowland Williams, D.D.* Edited by his Wife. 2 vols. (H. S. King & Co.)

DR. R. WILLIAMS, the record of whose life is now published, was a brave, bold son of the Church of England. His most marked characteristics were the pursuit of truth, and the honest expression of such truth as he had attained to. The loss of a man like him to the Church he served, and to the interests of theology generally, is not inconsiderable. His mind was keen, sharp, and subtle, and fitted him for the prosecution of controversial speculations. He read much, thought more, meditated devoutly, lived honourably. As a theologian, he was many-sided; as a man, he possessed true nobility of head and heart. His career was comparatively brief but agitated. He did not sail on smooth waters, but endured tossings and buffetings on the billows. Yet amid fighting and misrepresentation, he lived a useful life, stimulating, aiding, guiding, and strengthening those willing to learn from him. He was not exactly what is commonly meant by a Broad Churchman. Rather was he of the High Church moderate type. Nor was he essentially heterodox. He never contravened willingly or knowingly the articles and creeds of the Church he belonged to, but sought to interpret them in a rational way; and his supposed heterodoxy was rather outside the Church's defined dogmas, in the subjects of inspiration and prophecy. Here he speculated with full freedom as he thought, untrammelled by ecclesiastical propositions. Why he had so little sympathy with any form of Dissent, or was so strongly disinclined to association with Dissenters as honest as himself, we can hardly explain. His prejudices against all Denominations outside his own Church were not unobservable. But he was exceedingly sensitive and shy. He shut himself up in his own shell, indisposed to work harmoniously with his fellows. An excessive individuality choked social propensities. His self-reliance was great. Even in connexion with the Essayists and Reviewers he did not feel comfortable, not liking the tendency manifested by the few that went farther than his own conservatism. Had a fresh edition of the volume been issued in his lifetime, after the conduct of the Bishop of Exeter in respect to the first Essay, he would have withdrawn the review of Bunsen; and we know that he was not one of those who were to take part in the second volume, afterwards projected. Indeed, his theological views were out of accord with those of the other Essayists, except Dr. Temple's perhaps. To all intents he was what is called orthodox, rationally and intelligently such, and had become increasingly so. He never belonged to the negative school, and could not be called a Rationalist proper.

The department of theological literature to which he was attached was Biblical criticism, as far as it relates to the Old Testament. He had studied the prophetic writings, and published expositions of them, till death interrupted the work. Yet he was not a good critic of the Hebrew Scriptures. His know-

ledge of the language was neither profound nor exact. He could fully sympathize in the spirit of the old Prophets—their noble aspirations, their poetic visions of the future, their ideals of a national religion, their rebukes of iniquity; but he had not the acquirements, the talent, the judgment, the comprehensive intelligence, the scientific acquaintance with Hebrew, necessary to a successful interpretation of the Jewish oracles. Hence his book on the Prophets is a signal failure; notably so in its English translation of the text. Even in this biography, some criticisms of the Old Testament offend by incorrectness, as the version of Job ii. 4, "as long as he has his life"; and that Job means "personified Israel." With Hupfeld on the Psalms he was unacquainted, as well as with Hitzig. What Biblical critic deserving the name can afford to ignore these notable scholars? And we may fairly conclude, from scattered notices and letters published in these volumes, that he had not studied the New Testament critically. Indeed, he had no taste for the recent inquiries instituted into the contents of the New Testament; rather did he shrink from them with traditional instinct. Hence we find him saying, "the great central idea of the Apocalypse is the fall of Jerusalem," although the leading aim of the work is to depict the speedy destruction of heathenism as embodied in the persecuting imperialism of Rome. His strength lay in essay-writing within the province of theology. In the compass of a comparatively brief discourse he could throw out suggestions and hints both valuable and original. But his thoughts were based on the elder divines of the Church; and, therefore, they harmonized imperfectly with modern views of a more philosophical, critical cast, divested of ecclesiasticism. Next to his best book, the prize essay on Hinduism, his "Sermon-essays" show most clearly his peculiar ability. And these prove how fairly accordant he was with the recognized teaching of the Anglican Church. Dr. Williams was a clever, intelligent essayist. As a Biblical critic, his place is not a high one; nor would any amount of study have lifted him up into a position of pre-eminence, because his mind was disjointed, ill balanced, somewhat hazy spiritually. It wanted comprehensive power, clearness, accuracy.

Life was not uneventful to him. It was chequered with controversy. And here he was fitted to excel, for keen perceptions as well as acute reasoning were his instruments ready for use. Perhaps he was too combative, too prone to write letters provocative of disputation, instead of maintaining silence; though it is hard to be silent when misrepresentations and slanders are freely circulated. Unfortunately, he had much to suffer from the invectives of theological parties, who suppose they do God service by declaiming against the opinions and persons of others whose only offence is an honest utterance of unpopular sentiments. It is painful to read the narratives of assaults made upon the man by those who had neither a tithe of his knowledge nor a fraction of his generosity. He suffered unjustly, yet deeply. As a specimen of his controversial ability, we refer the reader to his encounter with Bishop Ollivant, in which the latter is effectively handled. Even in his correspondence with the Bishop of St. David's he appears to advan-

tage, being inferior to the prelate only in wary coolness. One thing appears most plainly; prelates were not nursing fathers to him. They snubbed and thwarted him as far as episcopal dignity warranted, and a little farther. But he fought manfully, and died the death of a Christian, leaving the example of an upright, self-sacrificing, conscientious, honest theologian, who loved truth, and sought to promote it at all hazards.

Dr. Williams was born in Flintshire, in 1817. He went to Eton in 1828, and was elected to King's College, Cambridge, in 1836, where he became a Fellow and Tutor. In 1850 he was elected to the Vice-Principalship of St. David's College, Lampeter; and, in 1858, his College presented him to the Vicarage of Broadchalke, where he died in January, 1870. The widow has performed her part lovingly and with taste, presenting the departed husband in all his phases, especially the most favourable. The book is full and instructive. Large as it is, many parts are interesting. Dr. Williams's opinions on most subjects come out clearly. Yet we cannot but regret the length of the biography, which might have been judiciously compressed within a single volume of moderate extent by the omission of letters, and of extracts from note-books. Thus the journal of his foreign travels, which occupies about forty pages of the first volume, might have been left out. It is also to be regretted that letters are printed containing judgments upon living men and their books; especially as these judgments are often hasty and unjust, except those on religious newspapers or semi-religious journals. The note-books of the author should have been sifted, for we find notes and comments in them either useless or erroneous. Characteristic they may be; but it is unwise to set forth all the characteristics of a theological disputant. Besides, several of these journal notes betray crude conceptions of portions not merely of the New Testament but of the Old. Dr. Williams was not omniscient in criticism; and his individuality was too exaggerated to make him learn from those who could have taught him. He rebelled against authority in Biblical criticism where submission was a true duty; the authority being right.

The general impression created by a perusal of the biography is, that the life of the departed was not a particularly happy or pleasant one. It was too militant for that. His temperament allowed him insufficient repose. But with all his intellectual keenness, he was eminently devout. He wrote beautiful prayers in abundance; he had his secret communings with God often. His heart was loving. Filial affection in relation to his parents comes out in touching forms.

A few extracts from the volumes will set our remarks in a broader light:—

"TO HIS FATHER.—*King's College, Cambridge, Dec. 28, 1852.*—Upon my getting at London into a second-class carriage in the train which we joined there, a venerable-looking ecclesiastic, with cloak and skull-cap, and something of the keen, furtive look which belongs to a confessor, was sitting by my side. He employed much of his time in looking over a mass of written papers out of a desk, sufficient in number to be a book now ready for the press. He did, however, occasionally converse, and evidently took an interest in Gladstone, nor did he appear inconsolable at the fall of the late ministry. He also said that his

brother had been turned out of Parliament on the question of Protection. Upon the whole I venture to conclude, partly from conjecture, and partly from some recollection of having heard Dr. Pusey preach at Oxford, that my fellow traveller was no other than the corypheus of the Tracts of the Times. He had a humble and gravely bland sort of air, and we fraternized together to an extent which the Vicar of Holywell would consider dangerous. He quoted what I had heard before, that Disraeli's religious belief might *probably* be compared to the blank leaf between the Old and New Testament—a shrewd saying, though perhaps an old one. . . . [Once again, about 1868 or 1869, they found themselves for a short distance in the same railway carriage. There was no attempt at fraternization this time, and when he left the carriage Rowland Williams shrugged his shoulders and shook his coat.]

The following letter is quite characteristic:—

"To THE REV. J. MATTHEWS.—*Broadchalke Vicarage, Nov. 24, 1866.*—I have delayed answering your pleasant letter until I should see your Bishop's Charge, which reached me yesterday. It abounds in that astonishing affluence of intellectual power which generally marks its author in criticism and speculation, but sometimes, in my opinion, deserts him in action. His account of the spiritual origin and affinities of the more developed 'Ritualism' is unquestionably far truer than the cunning travesty of the same things, given by Bishop Ellicott, to which I presume the charge refers at pp. 74-104. At the same time, my own desire to see Ritualism actively checked by authority, is far from being so lively, as my conviction of the harm which it is doing is strong. I regard it as the manifestation of deeper symptoms, and think it may be better for it to show itself in its developed, or visible, tendencies. Notwithstanding what you kindly say about the better prospects for the Church hereafter, from the liberty of Biblical research to work its way to whatever may be its (as yet undefined) results, I cannot feel insensible to the peculiar mess of isolation and *cross-understandings* in which I find myself. I will not, however, weary you with querulous strains. The Bishop of Natal has not only won his cause, but the latest decision has just rectified the points in that of the highest Court, which (as they were understood) made it unsatisfactory. If you come across Whately's 'Life,' by his daughter, it is worth reading. His remarks on Arnold's death, his prediction, now thirty years old, of our Ritualistic developments, his explanation of *πορνεύας* in Acts xv. 20, as eating pork (which he might have fortified by the Latin *perna*, and by Bentley's wish to 'emend'), are all in their way interesting. The man is not any less vain, dogmatic, and prosaic, than I had always imagined him: but he had a more amiable side; and his intellect, up to its tether, was strong and honest. He could, however, be unjust; e.g., to J. H. Thom, Blanco White's editor. We are just finishing the ninth and tenth vols. of Froude, equal perhaps in interest to anything he has written: but not in skill or style, in which he rather falls into the periodical writer. His picture of Mary Queen of Scots, I feel morally certain, is the true one. What a pity that Cecil was not king, or that he could not, at least, have his way! We have had a short burst of musical gaiety, at Norwich and Cambridge; but are now subsiding, through fog and bronchitis, into our normal quietness. Maurice will be liked by his class: I know not whether understood by them."

The allusion to *πορνεύας*, meaning *pork*, in Acts xv. 20, which is also in the letter preceding the one now given, is unfounded as far as Bentley is concerned; for there is no evidence that Bentley suggested such emendation.

Before the agitation about 'Essays and Reviews' began, when the book had not

excited much attention, Rowland Williams wrote—

"Yesterday's *Guardian* has a satirical but ignorant mention of the existence of the 'Essays and Reviews,' with the promise of more hereafter. The writer does not even know how to spell Baron Bunsen's name, but writes it *Binsen*, with an affectation of learning. June 2, 1860.—Our book, 'Essays and Reviews,' has about sold off its first edition, and the second is now in the press. There has been no analytical appreciation of it yet, so far as I have heard or seen, in any of the periodicals; but the *Press* gave some civilly ignorant signs of bewilderment, the *Record* I know not what, and the *Guardian* attempted to 'abuse the attorney,'—this last being the usual course when the defendant has 'no merit.'"

His self-confidence never forsook him; and therefore he writes: "At present I am all right, and the bishops are all wrong; whereas if I walked into that Renanian bog after the *Will-o'-the-Wisp* conjecture, I might be led into fatal mistakes."

The widow seems to give prominence to Dr. Williams's opinion on eternal punishment as differing decidedly from that of Mr. Wilson, and prints the following extract:—

"The second distinctive feature of Christ's teaching of the life to come, is that He holds out no prospect of a change from one side of the great gulf to the other. He does not forbid us to entertain the ideas of growth or advancement; going, as it were, from strength to strength, as stars differ from stars in glory (though in a kingdom where humility is greatness, it is hard to say who will seek it); on the other hand, He does not exclude the dread possibilities of eternal pain, or of falling from one depth to another of self-condemnation. Only in His doctrine the great gulf remains fixed; the impulse given in this life upon earth is suggested as determining for ever the line of character and of destiny. We are neither reasoning here with those who contemplate extinction in death as the lot of man, nor blaming those who, in humanity shrinking from monkish pictures of torture, or in charity imagining for themselves the love of God, conceive of a place of repentance beyond the grave. Neither of them is Christ's doctrine: the first has all His authority, and all our best hopes against it; the second can plead nothing but sentiment, which would be more consistent if it could deny the sad reality of pain. I am not blaming either view: but understand the first, while I shrink from it; and admire the feeling, but cannot recognize the reason, of the second."

This is wisely and cautiously expressed, but shows no decided judgment for eternal punishment. Yet the author doubtless inclined to that view, relying on the authority of Scripture, especially the words of Christ Himself. Did he suppose that a parable should be taken as a foundation for dogma; or that Christ spoke in Greek literally and exactly in the way the Evangelists represent him?

We conclude with the pertinent words of the biographer:—

"The warfare for him now is over, but the work of his life yet abides, and in the thought that he developed and the freedom that he won, his friends think they can trace the fulfilment of his own prayer—'Let me not die till I have wrought some deliverance upon the earth. In my work let there be some refreshment to poor mankind.'"

*Social Pressure.* By the Author of 'Friends in Council.' (Daldy, Isbister & Co.)

"It is rare indeed," says Mr. Milverton, "that the same man has an equal aptitude for furthering political and social improvements.

There is one class of minds to whom political objects are very dear, and political strife a very grand and welcome occupation. They firmly believe that if the political machine were put into perfect order all would go right. 'Make men free and all will go well.' There is another class of minds who are inclined, perhaps unduly, to under-value the greatest political objects. They say, 'Make men clean, make men comfortable, make men sober, provide for the good government of great towns, and all will then go well, for you will have wise and good citizens.' Nor will it be difficult for any one who is familiar with his former lucubrations (we have Sir John Ellesmere's authority for the use of the word) to say in which of these classes the amiable and inexhaustible essayist is himself to be placed. We hardly like to think how many years it must be since Mr. Milverton read his 'Essay on Truth' (was it not?) to his two friends at Worth Ashton; but whether with them or with the more imposing audience which now-a-days is wont to hear and discuss his ideas, the topics which he has chosen have always been such as to show that the forms of government are of less interest to him than the welfare of the governed. We have seen somewhere the objection made to this mode of looking at things, that there is something rather sordid in this aiming after more material comforts; and that a truly great mind will take less thought for his life and its little wants and conveniences, and rather give itself to the settlement of the great problems of theology, politics, metaphysics, all that is rather speculative than active, knowing that happiness belongs to the contemplative life. At the same time, it may be fairly asked, How am I to contemplate with any success when my drains are out of order? So that, look at it which way we will, attach ourselves to which we please of Mr. Milverton's two classes, we must at least admit that if the object sought by that class be the more worthy aim of the rational man, that of the other must be regarded as at least ancillary to it. Our columns are not the place to discuss the general question any further; and, indeed, seeing that it involves also the question of the end of all action, it would be impossible to do so, even in a space equal to that of the volume in which Sir A. Helps has given us the views of the Friends in Council; but not being in our nature political, we will go so far only as to say that we disagree with the prelate who would sooner have a free than a sober people, and, indeed, hold that such an aphorism, if taken generally (as its author probably did not intend it to be), would merely be a recommendation "*propter libertatem libertatis perdere causas.*" However this may be, the most ardently abstract politician will not deny that our drains are out of order; that our fellows (and among them, alas! sometimes our dearest friends) die by thousands, year after year, of maladies as preventable as gun-shot wounds; that the question of how this is to be stopped is at least worthy of a little notice, which, now that our neighbours can no longer tell how we vote at a School Board Election, we have a little time to give to it; and that Mr. Milverton's opinions are as well worth thinking about as those of any other man who has a good deal to do with the practical working of such Acts as there are relating to disordered drains, and other



evils which even equal Electoral Districts will not cure. We have been obliged to confine ourselves to the drains; but there are plenty of other subjects upon which Mr. Milverton would bring "social pressure" to bear, each of which will interest differently different persons. It is all very well to say that he—or we should say, his inventor, Sir A. Helps—is a mere retailer of commonplaces. Let those who say this try their own hand at the same work, and discover for themselves how hard it is to write on commonplaces so as to make them one's own. "Active improvers," to quote Mr. Milverton once more, "are rare; but the men who see what improvements might be made, and who desire that they should be made, are very numerous indeed." Numerous, too, are those who think about these matters till nearly everything that can be said on them becomes to the thinker a commonplace; but very rare are those who can really select what is of value from the thoughts, and put it into a terse and readable form, calculated to set thinking those who never thought before.

As to the outward form of the book, we may say that our original friends, Ellesmere, Milverton, and their wives, are what we have always known them; while the later additions to the party (whom we never can help regarding as interlopers) continue to fulfil their usual functions, with, as usual, perhaps a little too much display of the wires that move them. Let us suggest, as a small reform, that the Friends in Council should do what they can to keep the language pure, by at least avoiding the vulgarisms (if Sir John Ellesmere will admit them to be so, we think we could bring them under his definition) of "metropolis" for "capital," and "avocation" for "vocation," as also by abstaining from giving their countenance to that foolish old parody of St. Paul, of which "of the shop, shoppy," is a marked instance.

We find that we have still a dozen pages turned down for remarks of one kind or another in this most suggestive book, but we must pretermit them. We should much like to know what is the "folly" referred to by Mr. Milverton on p. 135. Could not a little "social pressure" be used to make Sir A. Helps ask him what it is, and tell us if we have guessed right?

*Synopsis of the Chess Openings.* By W. Cook. (Morgan).

If we are to suppose that books are regulated by the strict laws of demand and supply, we must infer that chess-players are largely increasing in zeal and numbers. It was not long ago that we noticed a voluminous work on this subject; and now, besides the present book, it is understood that two or three further additions are to be made before long to this branch of literature by English writers. On the Continent also the same ardour is being displayed. The new edition of the 'Handbuch' was published last spring; and now we hear of two new works, one written in the Bohemian language ('Priruční kniha Sachovní,' sepsal K. B. Kober), and the other a complete history of the game.

The volume before us, as we learn from its Preface, lays no claim to originality, and is merely a compilation of the best variations for attack and defence. This, however, is by no

means an affair of "paste and scissors," the most careful judgment being needed for the selection out of the immense mass, and in the midst of directly conflicting authorities, of precisely those moves which are not merely plausible or safe, but the very best. And we are bound, after a careful perusal, to state that, so far as the best moves are to be derived from books and periodicals alone, the author has performed his task with accuracy, and that the only defects to be found are attributable to certain causes, which we purpose briefly to examine.

Firstly, Mr. Cook appears to hold that chess theory is, in some mysterious way, antecedent to chess practice; and, accordingly, he calls his verdict upon each opening "the Thesis," and he advises the learner (Hint 2) "to read first the thesis of each opening, and then play over the model variations." Now, if there be any theory in the world which is totally subordinate to, and derived from, practice and induction, it is that of chess; and of all possible ways of learning the game, the very worst is to learn variations first, and then test them by play. Mr. Cook seems to recognize something of this, for in his Third Hint he discloses the real secret of how to profit by the books:—"After playing, . . . review the opening moves; refer to the Tables to see where you go wrong." This is excellent advice, and we can only recommend the reader to keep it well in mind, and to make his own "theses" for himself.

We are far, indeed, from undervaluing theoretical knowledge; but, after all, books are only an imperfect substitute for what few people can have; that is, the advantage of being able to consult, at any moment, a player of the highest rank. But nothing can be more absurd than to suppose that practice depends on the books. How often does one witness the ignominious defeat of some young player, stuffed with variations, and knowing everything by heart, but who is instantly nonplussed by a raw beginner who makes a bad but unknown move! It is like M. Jourdain fencing with Nicole; if she will only thrust duly in tierce and quart, he will remember the right parry; but if she thrust too soon, he is defenceless. Or even in the case of great masters. In the great match between Paulsen and Kolisch in 1861, the latter played a Muzio Gambit. Now this opening was always called sound by the books; in fact, so satisfactory for White, that most authors deemed it a lost game for his opponent. However, Herr Paulsen, at his 11th move, instead of giving a check with his Queen, according to all the authorities, after which he would, in a short space of time, have been checkmated *selon les formes*, took it into his head to move the Queen to K.B. 4. Nobody had ever thought of this before; or if they had, the move was contemptuously dismissed. However, it won the game; and when that game was over, ever so many pages of variations, learned notes, "theses," and we know not what besides, had to be put in the waste-paper basket, or written all over again. The attack was gone, and all the "authorities" in the world would not have persuaded Herr Kolisch to try another Muzio Gambit in that match.

Thus it follows that chess theory is being perpetually modified and developed. Take, for instance, the Evans Gambit, and the

defence dependent on the capture of the three pawns. When this was first tried, it was thought so dangerous that the Germans dubbed it the compromised defence (*die compromittirte Vertheidigung*). Then came the first improvement; Black did not capture the Kt. at move 10, but played Kt. to K. 2 instead. Then a few years later, Anderssen discovered the counter-gambit, which still further strengthened Black's game; and now the highest authority assured us lately that the so-called "compromised defence" is so very compromising for the attack, that White ought to castle at once, at his 6th move, and avoid it altogether.

We have said that Mr. Cook is generally accurate; but there are a few points where we differ from his selection, although we are fully aware that nearly all the moves he favours are based upon some authority. From this, however, we must except Variation VIII., on page 13. During the last ten years we believe that no player of eminence has ever adopted the reply 5.  $\overline{B. to Q. B. 4}$  in answer

to 5.  $\overline{P. to Q. 3}$ , in the Ruy Lopez opening, and there prevails a unanimous opinion

in favour of 5.  $\overline{P. to Q. 3}$ . We suppose that Mr. Cook noticed the success of this defence in some of Morphy's games, and forgot that in sixteen years many discoveries are made. Again, on page 16 (Var. V.), the author holds that the attack in the Scotch Gambit beginning 5.  $\overline{Kt. to Kt. 5}$  results in an

even game. We believe that every competent authority is now agreed in preferring Black's position, as he retains a pawn move with an equal game. Page 18 (Var. XVI.), in the variation recently played by London against Vienna, Mr. Cook remarks (Note 5) that

6.  $\overline{B. to Q. B. 4}$  is as good as 6.  $\overline{B. checks}$ . Here also the author stands, like Athanasius, against the world; and we think that if he will only try both moves in actual play, he will soon perceive the indispensable advantages of the check.

In the analysis of the Q. B. P. opening, we must differ entirely with Mr. Cook's thesis, "that it is a strong variation"; and we refer him to the great correspondence game between Paris and Marseilles for the confirmation of our view, which is, besides, that of most London players. He has overlooked, moreover, a fine reply, invented by Steinitz, in case White plays the Queen to Q. R. 4 at move fourth,

viz., 4.  $\overline{P. to K. B. 3}$ , after which the position of the second player is much to be preferred. Consideration for such of our readers to whom these details are as darksome as Dr. Forbes's Schaturanga, compels us to omit many other points, which may well be altered in the next edition; among others, the whole page on the Two Knights' defence, which Mr. Cook strangely considers "safe for Black," and accordingly advises White to diverge into the Giuoco Piano. The part devoted to the Evans Gambit, also, will need great revision, and bears marks of hasty work, as the author appears not to have seen the latest games at the so-called "compromised defence." The King's Gambit, on the other hand, is well and exhaustively treated, and all the

"theses" are unexceptionable. Mr. Cook furnishes a large collection of illustrative games, among which the chess-player will find a number of old friends. The author admits "that these games are not, as a rule, models of correct play," and it is, perhaps, to be regretted that he did not rather select specimens with other qualifications than total weakness on one side and brilliant sacrifices on the other.

But we must call his attention to the two "Vienna" games on page 45, whose result together with the notes upon them are likely to mislead the student. Herr Steinitz's sacrifice in the game with Rosenthal is unsound, as the eminent master admitted to us. In the following game Black's sacrifice is equally indefensible, and its success was merely due to weak play on the other side. If Mr. Cook will examine a game at this opening, played between Herr Steinitz and two Manchester amateurs, he will, we think, agree with us on this point, and alter his note in the next edition. In fact, both games and analysis betray a preference, on the author's part, for brilliant and hazardous attacks, rather than that plain, solid, and prosaic style which has no object but winning the game. This will detract somewhat from the real merit of the book in the eyes of advanced players, but will not make it less popular with a great many.

In conclusion, we must congratulate Mr. Cook upon the work, taken as a whole. He has shown that his theoretic knowledge is exceedingly wide; and we may add that his modest reserve in publishing no games of his own (except one which he lost) will cause no one to think lightly of his powers as a practical player. Taking into consideration the narrow limits of the book, the immense field to be traversed, and the author's disadvantage in not being able to consult with players of the highest class, we are of opinion that the few errors which we pointed out in no carping spirit, and which can easily be rectified, do not prevent the work from thoroughly fulfilling its object, being both an excellent *vade-mecum* for every chess-player, and a permanent addition to the literature of the game.

*Memorials of Manchester Streets.* By Richard Wright Procter. (Manchester, Sutcliffe.)

TOPOGRAPHY and local history generally are better understood than they used to be. Mr. Procter's book is, as far as it goes, a proof of this. Not that we wish for a moment to disparage the works, or to mortify the spirits (supposing them capable of mortification), of the compilers of those unreadable folios which cost so much time, give so little information, and which, in the most dilapidated condition, fetch fancy prices, like unusable old China. If they do not, indeed, invariably, fetch such prices, the "fancy figure" is set against them, like the high price which Walpole's Chinaman put upon the vase cracked by an earthquake!

Mr. Procter has done well for Manchester streets. He would have done better if he had talked less, or rather, not at all, about everything else, when he has, or oftener when he has not, the opportunity. If, when dealing with one subject, he "looks back" to a former subject fully dealt with, we object to being taken from Manchester to Zoar, and being treated with the story of Lot and Lot's wife.

Mr. Procter's personal reminiscences of Manchester streets are worth the telling. We like them the better as, in this way, a score of men might supply materials for a History of Manchester, each furnishing exclusively his own, and taking but little from mediæval or even modern heaps. The smallest trifles may serve for illustrations of local life within the limits of the writer's time and that of two generations, father and grandfather before him. In this way, one gets ocular and hearsay evidence that can be duly estimated. Accordingly, we are glad to have a tankard under such old signs as The Sun and Poet's Corner (Apollo and the Bard aptly brought together), and to call for a "Churchwarden" and a "Go, cold" at The Stump and Pie Lad. We are by no means above going to Dirt Fair, and we are by all means more than glad to meet with the eccentric and Rev. Joshua Brookes, whose name seems to speak of some affinity with the great anatomist, whose strange owls and bones used to be gazed at stealthily, but with delight, by boys daring enough to climb high enough to peer over the once-mysterious wall, a terror and attraction, between Blenheim Steps and Marlborough Street. The Manchester Rev. Joshua was a humourist who created humour in others. Contemporary with him in the last century was "Patten Nat," which is Manchestrian for "Nathan Wood." Patten-maker Nat once borrowed a barrow belonging to the church; he was rolling it irreverently homeward over the graves in the churchyard, when he was arrested by a sharp blow from behind, and by the voice of the dealer of the blow, Mr. Brookes, exclaiming, "How dare you wheel that barrow over consecrated ground?"—"I thought," replied ready Patten Nat, "that as the barrow belongs to the sexton, it was consecrated too!" There are other worthies who are pleasant to meet, but we pause at one because he illustrates the fact that large fortunes have been raised in Manchester on other foundation than cotton. The hero is Job Hindley.—

"In Job's case a sudden misfortune resulted in a permanent blessing. Had no accident befallen him in youth, he would probably have passed through life as one of the countless everyday workers, who merely eat, drink, and make merry, leaving the world neither better nor worse than they found it. But the loss of his right arm (while working for a firm of calenderers in Tib Street) forcing him from his original trade, he then adopted a new and more lucrative line of business—the dressing of substantial tripe, the preparation of nutritious cowheel. This course he pursued with singular success, until at length he chose to retire upon his gains. Tact and energy in the accumulation of his means have been supplemented by wisdom and goodness in the distribution thereof. Finding himself in the possession of a thousand pounds which he could spare, he presented that sum (reserving the interest) to the Manchester Royal Infirmary, in return for important services rendered gratuitously in his youth. By this timely act of benevolence he secured while living the good-will and warm eulogies of his fellows, which posthumous donors receive upon their tombstones only. Subsequently, with an additional five hundred pounds, he presented a lifeboat to the Royal National Lifeboat Institution, the station assigned to it being Seaton Carew, Durham. These judicious presents were publicly acknowledged in the Town Hall of his native city on Friday, December 19, 1873. Taken in its entirety, that was a proud day for the residents of Red Bank and Long Millgate—an honest pride, which

was manifested as they stood at their doors or gazed from their windows. As 'The Job Hindley' lifeboat was drawn triumphantly along, his neighbours waved their hands and raised their cheering voices."

Job Hindley died last March, and this record is added to the story of the noble Manchester tripe man:—

"Just prior to his decease he had the gratification of hearing that his lifeboat, in its first exploit at sea, had been the means of rescuing eleven sailors, and he promptly forwarded five pounds to be divided amongst the crew. In addition to private legacies, Mr. Hindley left by his will nearly three thousand pounds to public charities."

Fires on some Lancashire hearths last as long as human lives—longer than many. We hear of one at Cartmel which was burning when Mr. William Field was born there, nearly eighty years ago, and which has never since "gone out"! "It is easily kept in," says Mr. Field. "We cut a peat from the adjoining moss, put it under the embers at night, and in the morning nothing is required save fresh fuel." In telling the story of Job Hindley, Mr. Procter gets away to the Pays des Landes and the people who pass their lives on stilts. We are surprised, therefore, and grateful that, in describing the fire preserved at Cartmel, he avoids alluding to the story of the sacred fire of Vesta, and the final extinguishing of it by Theodosius the Great. We are sure, from his illustrative style, that this has been an oversight, for which we are truly thankful.

Mr. Procter alludes to a local actress, Mrs. Ward (*née* Hoare), as being "many years the rival of Mrs. Siddons," which is something new. He is not aware that Mrs. Ward had a more celebrated sister in Mrs. Sage, the lady aeronautist of her day. Mr. Procter wisely refrains from going too far a-field for Manchester worthies; but the list is long enough, from Humphrey Chetham to little Tommy Lye. The latter name will extort a smile of homage, too, from the old lovers of racing. What a humorous, stunted dwarf Tommy looked in colours on some "Flying bit of High Mettle!" After he retired, like Chifney, dressed in black, white cravatted, and broad-brimmed, what a perfect dwarf "parson" Tommy looked! Some of the worthies are noteworthy for their Christian names. Fancy Mrs. Adams, whose husband, Roger, founded the first Manchester newspaper in 1719, carrying her twin babies to the font, calling one Dorothy, which was justifiable, but asking an orthodox clergyman, who had nothing heathenish or mythological about him, to baptize the other (a brother to Dorothy) as Orion! Place names are often as queer as personal names. The dirtiest corner in Manchester, like a similar one at Ramsgate, is called "Paradise."

The city has, of course, one of those law cases which leave opinions extremely divided. It might be included in the next edition of 'Puzzles and Paradoxes,' but it would task Mr. Paget's powers to establish a definite judgment upon it. The time is 1817:—

"At the date here given, Margaret Marsden, a widow, had been, during ten years, servant in the house of Mr. Thomas Littlewood, adjoining the Three-nooked Field, Pendleton. The family consisted of four persons—the master and mistress, Margaret, and a younger servant, Hannah Partington, aged twenty. Mr. Littlewood had a grocer's shop in Salford, where every Saturday he attended to meet his customers, the market people. On



Saturday morning, the 26th of April, 1817, Mr. and Mrs. Littlewood went to their business as usual; at their return in the evening, they found several neighbours gathered near the house apprehensive of something wrong. A ladder being procured, the dwelling was entered by an upper window; and on descending, the two servants were found murdered—Hannah weltering in her blood on the floor, Margaret on her chair. A poker, bent and bloody, lay upon the dresser; a stained cleaver was also found. About one hundred and sixty pounds in notes and gold were missing, in addition to some plate and wearing apparel. Who had committed the crime? None could tell with certainty; but four men had been noticed hovering about during the day. Suspicion therefore attached to them: they were described, and speedily hunted down. Two were apprehended in St. George's Road, one in Silk Street, Newton Lane; the other at the Swan Inn, Sugar Lane: all on the following day. Committed to the Assizes at Lancaster, the prisoners were thus arraigned before the Lord Chief-Baron, in the month of August then next ensuing:—William Holden, forty-seven; James Ashcroft the elder, fifty-three; James Ashcroft the younger, thirty-two; David Ashcroft, forty-eight; John Robinson, fifty-three. The last-named was acquitted, there being no evidence to connect him either with the crime or with the other persons accused. The foreman of the grand jury was Edward Geoffrey Lord Stanley, then in his nineteenth year. In his charge to the petit jury, at the conclusion of the trial, the Chief-Baron observed that the circumstances of the case were extraordinary; without doubt blood was spilled in considerable quantity, yet not a drop was visible on any of the prisoners; nor was any part of the missing property found upon them,—except, perhaps, the money, which could not be identified. But two of the prisoners had suddenly become possessed of bank-notes and gold, of which no satisfactory account was given. The strong favourable points he considered overbalanced by the general tenor of the evidence, which, though circumstantial, formed a connected chain. The prisoners solemnly denied any knowledge of the murder, but their denial went of course for naught. It is the peculiar and unavoidable hardship of accused persons—whatsoever the accusation may be—that their lips are virtually sealed, even against the truth. The jury almost immediately returned a verdict of guilty against all the four men, who were thereupon sentenced to death, to be followed by dissection. On Monday, 8th September, the execution took place. While upon the scaffold, William Holden said to the multitude, 'I am now going to meet my God, and in the face of Him I declare I am as innocent of the concern as the child yet unborn.' David Ashcroft said, 'You are all assembled to see four innocent men suffer. . . . I would not now tell a lie for all the world.' As soon as the elder Ashcroft came upon the scaffold, he kissed his son. After the ropes were affixed, they all sang a hymn which David gave out. It was the well-known hymn beginning—

I'll praise my Maker whilst I've breath,  
And when my voice is lost in death,  
Praise shall employ my nobler powers:  
My hours of praise shall ne'er be past,  
While life, and thought, and being last,  
Or immortality endures.

While they were singing, the drop fell, and the guilt or innocence of the four men remains to the present day a debatable point—a problem unsolved."

Of course, Manchester in the two Jacobite periods, '15 and '45, is not omitted. This double story, however, remains to be told as it deserves to be. It is one of the most stirring and touching in our annals. There was in it a mingling of earnestness, unselfish honesty, folly, recklessness, wild dancing, and wilder love-making with Jacobite Manchester belles, wilder in politics than those gallants whom they led in that dance to death. The stories of some of those hapless fellows in doom have to be read

contrary to the traditional form; but, tried by their fiery ordeal, they were, with one or two exceptions, brave gentlemen. As brave as any were two who were the most humbly born, Syddall, the wig-maker, who suffered death with heroic dignity, after '15; and Syddall, the son, who left his father's vocation, and suffered death as nobly and unostentatiously as his father did, after the '45. Some day, perhaps, this tragic, but far from disgraceful (quite otherwise), episode in Manchester history will be narrated by a writer able to grasp the many threads of these Jacobite incidents. Meanwhile, we take leave of Mr. Procter (having noticed slight shortcomings), with congratulations on the appearance of a volume which is not ill written, and is well illustrated, and which may possibly give the author a claim to be hereafter included among the worthies of Manchester.

#### NOVELS OF THE WEEK.

*Far from the Madding Crowd.* By Thomas Hardy. 2 vols. (Smith, Elder & Co.)

*In the Dead of Night.* 3 vols. (Bentley & Son.)

*Theresa.* By G. M. Craik. (Daldy, Isbister & Co.)

*Philip Mannington; and Eisleben.* By H. Schütz Wilson. (Tinsley Brothers.)

*The Gosau Smithy.* By the Author of 'Dorothy Fox.' 2 vols. (Daldy, Isbister & Co.)

*Les Mystères Mondains.* Par Adolphe Belot. (Paris, Dentu.)

MR. HARDY, who has now, we think, for the first time allowed his name to appear on a title-page, is at once an interesting and a disappointing writer. He is, perhaps, the most vigorous of all the novelists who have appeared within the last few years; his powers of description, his skill in devising "situations," his quaint humour, secure him a high place among novelists of any age; while, on the other hand, a sort of recklessness seems at times to overcome and neutralize all these qualities, and the coarseness upon which we remarked in reviewing his 'Desperate Remedies,' some four years ago, still disfigures his work and repels the reader. He is evidently a shrewd observer of the talk and habits of the Somersetshire rustics; and yet he puts such expressions into their mouths as "Passably well put," "Every looker-on's inside shook with the blows of the great drum to his deepest vitals, and there was not a dry eye throughout the town," and so on—expressions which we simply cannot believe possible from the illiterate clods whom he describes. Then, though his style is often admirable, he gives us such monstrous periphrases as "a fair product of Nature in a feminine direction," and other specimens of the worst "penny-a-liner's" language, till we almost despair of him; and then, a little further on, we come to such an admirable variation of an old aphorism as "Men take wives because possession is not possible without marriage, and women accept husbands because marriage is not possible without possession." And so on throughout the book, "nil fuit unquam sic impar sibi"; and we are alternately attracted and repelled by admirable delineations of man and nature on the one hand, and gross improbabilities on the other, till we lay it down, unable to say

whether the author is an ill-regulated genius or a charlatan with some touches of cleverness. How his present story could ever have even been supposed to be written by George Eliot we cannot conceive, though her influence has been plainly visible in some of his former books; we should say, on the contrary, that some of the scenes, notably that where Sergeant Troy goes through the sword exercise before Bathsheba, are worthy, in their extravagance, of Mr. Reade, and of him only; while the stronger parts are Mr. Hardy's own. At least we know of no other living author who could so have described the burning rick-yard, or the approaching thunder-storm, or given us the wonderful comicalities of the supper at the malt-house. The contrasted characters of the three chief men of the story are also well worked out; the man of single eye, who waits and works patiently, scarcely hoping even for recognition, but ready to help the woman he loves, literally through fire and water; the profligate soldier, who comes, sees, and, for a time, conquers; and the reserved, middle-aged farmer, falling in love for the first time at forty, and then driven almost, if not quite, to insanity by disappointment,—all play their parts well, and take their due shares in the development of the story. On the whole, we leave Mr. Hardy with some hope. He ought to hold his peace for at least two years, revise with extreme care, and refrain from publishing in magazines; then, though he has not done it yet, he may possibly write a nearly, if not quite, first-rate novel.

It must have been in the dead of night that the author of Messrs. Bentley's new publication found his inspiration. It combines all the horror and absurdity which one usually connects with the suggestions of a disordered liver. The love-making, which in general is the central machinery of a novel, is here reduced to a secondary position, and the interest of the tale is concentrated on a ghastly murder, of which the hero is for some time, on what seems to be strong circumstantial evidence, supposed to be the perpetrator. His cousin, who bears a grudge against him for supplanting him in a rich inheritance, contrives, by practising various diabolical arts, of which drugging his victim is not the least important, to throw upon Lionel suspicion so grave, that it is only by an ingenious escape from prison that he avoids the last penalty of the law. Lionel's success in this matter is but one degree less marvellous than the devices by which he finally clears his character and throws the burden of guilt on the real culprit. He is certainly much assisted by the unaccountable obtuseness of the police, whom he manages to satisfy of his own decease by allowing them to inspect a waxen figure through a glass window in a coffin-lid, and afterwards, with the aid of the razor and a little dyeing, he passes for his own brother till he has laid his plans for the dénouement. This consists in his conviction of the villainous cousin by suddenly exhibiting to him and to the rest of the family circle, on the anniversary of the murder, a picture, properly lighted and posed, of the tragic end of Osmond as it really occurred. The device is even more successful than that of Hamlet in the play, for the murderer is not only startled into an ecstasy of guilty fear, but actually dies from the effect of the shock. Other evidence being forthcoming, Lionel and

his wife, whom he has married quite out of order in the first volume, live happily ever after. Of that lady we learn little, except her praiseworthy belief in her husband's character throughout. The best-drawn figure is that of Mr. Tom Bristow, a cheery young stock-jobber, who is of great service to the plot, and wins with much dexterity the hand of the second lady, daughter of an unusually foolish country squire. The whole story is grossly absurd, though lively enough.

'Theresa' is an improvement upon the feeble novelettes which Miss Craik has written during the last three or four years. It is not a powerful work, for Miss Craik does not possess much power; but the tale has been elaborated with a good deal of care and taste. We are glad, too, to find Miss Craik has, to a great extent, got rid of the mannerisms to which she used to be so prone, and we can, on the whole, congratulate her upon her new production.

Mr. Wilson possesses more general knowledge and culture than the majority of novelists, but he is unacquainted with the principles on which a work of fiction should be constructed. When he has learned these, and has discarded the terribly hackneyed materials he employs in the book before us, we have no doubt he will give us a much better novel than 'Philip Mannington.'

In spite of a simplicity which is almost insipid, and occasional traces of hurried writing, Mrs. Parr's tales are not wanting in graceful passages, and possess a considerable amount of blameless interest. Some of them are rather sad, as that of 'The Gosau Smithy,' a story of Swiss peasant life, in which a pair of faithful lovers are ruthlessly drowned in a lake. 'La Bonne Mère Nanette,' too, has a painful history, though her self-sacrifice and fidelity bring their reward in the evening of her days. 'Little Nan' is the pathetic story of an orphan girl, whose early life among a set of kind-hearted tramps, and later trials under the severe discipline of a "respectable" school, produce a discord which mars her girlish days, though in the end she finds happiness as the wife of a good man who attempted to be her benefactor in childhood. The second volume consists of love-tales in a higher grade of society, mostly natural and pleasing, though a little inclined to be "goody." Yet they smack of observation, and are true enough to that peaceful type of nature to which the author is wise in confining her attention.

We do not think that M. Belot's new novel will reach its forty-second edition, like its author's 'Mademoiselle Giraud, ma Femme,' nor even its thirty-third edition, like his 'Femme de Feu.' It is a stupid book, which begins three times over, and anything more irritating than a novel with several openings we do not know.

*The Chinese Reader's Manual: a Handbook of Biographical, Historical, Mythological, and General Literary Reference.* By W. F. Mayers. (Trübner & Co.)

MR. MAYERS'S book has supplied a want which has been long felt by students of Chinese. It is chief difficulties in the way of translating a Chinese book lies in the obscurity which

surrounds the numerous biographical and historical allusions which are met with at every turn. To gather them from the most recondite sources, and to refer to them in the most covert terms, is the effort of every Chinese author. The more thickly they are scattered over the pages of his work, so much the more does the writer pride himself on the erudition of his style. The fact that each and all have been quoted by generations of writers detracts in nowise from the esteem in which the works of another copyist are held. Fifteen generations of competitive examinations on the same subjects have so contracted the national mind that all attempts at originality in metaphor have long died out. Every woman's waist is likened to a "bending willow"; every loving pair, to a "Yüan" and a "Yang"; every letter-carrier, to a "wild goose"; and so on through all the recognized subjects for metaphor. It is not often that, as authors, the Japanese can be compared favourably with the Chinese. But in this respect they may be, though their flights of imagination are not always very striking or very picturesque. It is better for a man to liken himself to a toad in a stone, as did lately the writer of a memorial addressed to the Mikado, than for an author, from sterility of imagination, to be driven to illustrate his position by a hackneyed reference to some well-known character in history. To this barrenness of intellectual enterprise is due the frequent use of biographical and historical allusions in Chinese literature; and as rightly to understand these a wide range of reading and a deep study of the "huge and ill-arranged Chinese repertoires" of knowledge are necessary, few foreign students have gained more than a superficial acquaintance with the most common. To elucidate some, and "to furnish a clue to others, and at the same time to bring together from various sources an epitome of historical and biographical details," are the principal objects of the work before us.

Mr. Mayers has divided his book, like an old-fashioned sermon, into three parts. The first he calls an 'Index of Proper Names,' and within it are embraced, together with information on the subjects we have referred to, "accounts of mythical beings and legends connected with animate or inanimate objects." The second part consists of a collection of numerical forms of expression, called by Mr. Mayers 'Numerical Categories,' which the peculiar tendency of the Chinese mind has led them so largely to adopt; and in the third part are given carefully prepared chronological tables of the Chinese Dynasties. As a specimen of the complete way in which Mr. Mayers has executed his task, we will quote the first entry at p. 1:—"A-fang Kung. A vast Palace built by She Hwang-ti, B.C. 212, near the city of Hien-yang, his ancestral capital. It was an enlargement of a prior edifice, to which the name A-ki Fang had been given. The Palace was erected within the Park or hunting-ground called Shang lin Yüan, and 700,000 criminals and prisoners were employed at forced labour in its construction. The central hall was of such dimensions that 10,000 persons could be assembled within it, and banners 60 ft. in height might be unfurled below. Vast as it was, the son and successor of the founder

commenced his brief reign, in B.C. 209, by adding to its magnificence."

The biographical portion is full, and contains notices of persons of renown in every epoch and condition, from the date of the Flood down to the present time. The numerical categories form an important supplement to this part. Their frequent use in Chinese literature, unaccompanied with any explanation of their hidden meaning, is a constant source of difficulty to the student; and though some may be said to interpret themselves, as, for instance, *San ho*, "The Three Rivers," yet others are of themselves quite unintelligible. For example, the expression *San chang*, "The Three Sentences," requires a gloss before its meaning in composition can be rightly understood. Mr. Mayers tells us that it refers to the three penal sentences which were "promulgated by the founder of the Han Dynasty, B.C. 202, who abolished the enactments of Ts'in She Hwang-ti, and proclaimed the following in their stead:—Life shall be given for life; compensation shall be given for wounds; imprisonment shall be the penalty for robbery." All who have been compelled from time to time to make researches in Chinese biographical dictionaries and encyclopædias, will fully appreciate the benefit Mr. Mayers has conferred upon students of Chinese by his present book. In the choice of the material he has shown a wise discretion, and the great variety of sources from which it has been collected bears testimony to the industry and learning of the compiler.

#### CHRISTMAS BOOKS.

*The Hunter and the Trapper in North America; or, Romantic Adventures in Field and Forest.* From the French of Benedict Révoil. By W. H. Davenport Adams. (Nelson & Sons.)  
*Wrecked on a Reef; or, Twenty Months among the Auckland Isles.* From the French of F. E. Raynal. (Same publishers.)  
*The Autobiography of a Man-o-War's Bell: a Tale of the Sea.* By Lieut. C. R. Low, (late) I.N. (Routledge & Sons.)  
*The Gentleman Cadet, his Career and Adventures at the Royal Military Academy, Woolwich: a Tale of the Past.* By Lieut.-Col. A. W. Drayson, R.A. (Griffith & Farran.)  
*Edda; or, the Tales of a Grandmother. History of Denmark from the Earliest Ages to the Accession of the Oldenburg Dynasty, A.D. 1448.* Edited by Philojuvenis. (Nisbet & Co.)

MORE Christmas books. The first two of the present batch are translated from the French, but they are of different degrees of merit. We agree with the translator of 'The Hunter and the Trapper,' that M. Révoil "had a faculty of observation which makes his volume pleasant reading," but we cannot allow that the narrative "is entirely free from exaggeration," and we are not quite sure that we have not read the story of Negro Dick and the Prairie wolves before in another place. It seems familiar, and we think it is of German origin. The story of the Texan hunter and the peccaries is decidedly good, but also very decidedly American. Indeed, the success of the hunter, his narrow escapes and fortunate accidents, all tend to the marvellous, as well as the tales, which he merely transcribes. Boys will read the book and forget it. Not so the second work, 'Wrecked on a Reef,' of which we heartily approve, as wholesome from the evident truthfulness of the narrative, and instructive because it encourages self-reliance without vanity. Although we cannot call the work a "religious book," the volume will teach a lesson to a young mind which, once learned, is not forgotten. Boys need not be alarmed; the



book is not all sermon, but one of the most stirring, because truthful, narratives we have read for some time. "I took the rudder" and "seize anew the rudder" are expressions which would make a seaman smile, but we rather attribute such incongruities to the translator than to the author, as M. Raynal was mate of the Grafton and therefore a seaman himself. It may be mentioned that the narrative of the wreck of the Grafton, from the private Journal of Capt. Thomas Musgrave, was published at Melbourne in 1865, under the title of 'Castaway on the Auckland Islands,' and edited by John J. Shillinglaw; but as it is merely the Journal as written at the time, and mentioned as such by M. Raynal, it does not in the least detract from this work, but the title 'Wrecked on a Reef' is entirely a misnomer. The illustrations are good.

Mr. Low has written several volumes, yet he is a novice in writing a novel, for such we must term his 'Man-o'-War's Bell'; and if he took his inspiration from the bell of the French line-of-battle ship *Ville de Paris*, we advise him not to trust to such an erratic source again, for either the bell was a little cracked, and let his tongue, or clapper, wag too freely, or he had got mixed up with the modern relics accumulated in the United Service Museum, that he confused his early days with those of the youngsters around him. The inconsistencies throughout the book are so glaring, that any young bell might detect them, and inquire of its venerable prototype how the shell-rooms were fitted in frigates in 1758? or how the sails in a frigate (same date) were kept wet from royals down, if frigates had two rows of ports in addition to upper deck (see plate, page 75)? How, in the action with the French frigate, after the foremast went, "falling inboard right upon the foremast (sic) and waist guns," did it happen in the next page that "the foretop-men of the *Melpomene*, taking advantage of the foreyard of their ship becoming locked in that of the enemy, ran along the yard like cats," &c.? Altogether, the incidents in the tale are absurdly improbable from beginning to end. One instance may suffice, that of an officer of the watch of a man-of-war, who, leaving the quarter-deck of the ship when at sea, enters into mortal combat, with swords, with a midshipman on the fore-castle, in which encounter the said officer of the watch is killed.

'The Gentleman Cadet' is intended under the guise of a tale, to describe the life of a Woolwich Cadet as it was thirty years ago, and we must say that the author's intention has been ably carried out. There is a marked individuality about the Woolwich Cadet. More thoughtful than the Eton boy, more studious than the ordinary Undergraduate, an obligatory compound of the student and the soldier, the Woolwich Cadet, especially under the old system, constituted a distinct branch of the genus, young English gentleman. At the period to which this book relates the Cadets were younger than they are at present, there were no competitive examinations for entrance, and the work at the Academy itself was lighter. In nothing, however, has a greater change taken place than in the relations of the Cadets to each other. In the old days, the Neuxes, as junior Cadets were called, were treated with an amount of brutality which would now hardly be believed. Bullying was cultivated as a science, and brought to great perfection. The authorities knew that it existed, but winked at it, we imagine, for the excellent reason, that it had always been the custom of the Academy. It is impossible to give a tithe of the instances of brutality mentioned by Col. Drayson. The following sample will, however, serve to give an idea of the sufferings of new Cadets. The hero having been fagged to smuggle into the dining-hall a pot of jam for an old Cadet named Simpson, was one day discovered and placed under arrest. "Simpson was very angry with me, and accused me of carelessness in pitching the jam to him, so on returning to my room, he told me he would give me an angle of forty-five as a punishment. As this angle of forty-five was a very popular punishment in those days, we venture to describe it with

some detail. The Cadet to be thus treated stood to attention against the cupboards, his arms rigid to his side, and he rigid from head to foot. He then rested the back of his head against the cupboard, and gradually moved his feet out till he rested at an angle of nearly forty-five degrees with the cupboards. The old Cadet, with a kick, then kicked the Neux's feet outwards, and the victim came down heavily on his back. Cadets upon whom this was practised were not uncommonly so much hurt that they had to go to hospital for several days." Similar treatment was undergone by the "Johns," or new Cadets at Sandhurst; but vigorous measures were adopted by the authorities some thirty years ago, and bullying came to an end. We have hitherto only touched on the dark side of the picture. There is, however, a reverse. The Cadets had a high sense of honour,—of course, with certain schoolboy limitations,—and they rarely offended against it. Arrest was on honour, and never broken. If an irregularity had been committed, no care was taken to trace it. The simple and effectual plan was for an officer to say at the next parade, "Fall out the gentlemen who did so and so," and fall out the offenders did. There was also much military pride among the Cadets, and great respect for officers. No doubt the rough life undergone at "the Shop," as it was, and still is, called, developed hardihood and endurance, but at the same time it fostered cruelty, and must have broken the spirit of many a sensitive lad. Glad we are, therefore, that the old system has passed away, and that under so able a governor as Sir Lintorn Simmons any attempt to restore it would prove futile.

The volume called 'Edda; or, the Tales of a Grandmother' is intended to give young people, in a familiar and chatty way, a general notion of the early history of our cousins across the North Sea, and seems to have been compiled from some popular work of the same class as Frederik Barfod's 'Fædrelandet's Historie,' a book that aims at the cultivation of romantic and patriotic feeling in Denmark rather than the discovery of scientific facts. Indeed, until Prof. C. Paludan-Müller began his researches, the middle period of Danish history hardly had a scientific chronicler. It would, perhaps, have been better to have taken greater care with the opening chapter. The description of the mythology is clear and interesting; but the important statements of Pytheas about the Hyperboreans and their "lung of the sea" ought not to have been passed over so rapidly, since in that traveller's account of Thule we get the first distinct glimpse of the homes of the Northmen. Then, again, it is hardly fair to tell to ingenious youth all the romantic stories out of Saxo Grammaticus without hinting that these wonderful tales are myths. It seems that 'Philojuvenis' is not himself conscious of the point where the mythical joins the historical period, for he passes over the battle of Bravalla without a word to show what was the really interesting feature about this battle, namely, that it was the last in which Odin was supposed to appear in person, and that it marks the extreme limit of the purely mythical part of Danish history. The story goes on in the most copious, gossipy way down to the accession of Christian the First, when it suddenly stops. Possibly 'Philojuvenis' intends to continue the history to the present time. It seems to us that the bulk of the book, containing nearly four hundred pages, millitates against its value, since if history is treated in a thorough and scholarly way, it is difficult to go too minutely into detail, but if the treatment is merely popular, the stretched fabric begins to look threadbare under its embroidery of long-winded stories and speeches on the field of battle. It is a pity that in a work that has evidently cost a great deal of time and trouble, and which, in most respects, seems to have been carefully revised, more attention should not have been given to accuracy of spelling. It is aggravating to find "wiking" printed over and over again instead of "vikings," and to read "Aarhnus" for "Aarhus" and "Opsloe" for "Oslo." We always have an

unkind suspicion, too, when we read "Fionia" given as the name of that Danish province which the Danes call "Fyen," and we "Funen," that the information has been translated from the French. But the book may be safely recommended as a gift-book to pious young people; its illustrations are not worse than those in most Christmas books, and it has a handsome cover.

#### OUR LIBRARY TABLE.

Two more worthless volumes than those which Mr. Strauss has compiled, and Messrs. Tinsley have published, under the title of *Men who have made the New German Empire*, we have not seen for some time. We cannot find a single point to praise in them.

MR. BECKER'S *Scientific London* does not justify its somewhat pretentious title. It consists of a collection of articles similar to those which the penny journals call "specials." Mr. Becker's papers are neither better nor worse than the average of their class; but they had no claim to the honours of publication in a separate volume, and Messrs. H. S. King & Co. need not have taken the trouble to print them.

MESSRS. PARTRIDGE & COOPER have sent us several almanacs and diaries which may be recommended as likely to prove serviceable. They are well arranged and strongly bound. Pettitt's *Library Almanac* is fairly good, but has no peculiar features.—*Gilbert's Clergyman's Almanac*, and *Whitaker's Clergyman's Diary*, which the Stationers' Company publish, form together a neat volume, full of information.—*Osborne's Farmer's Almanac* (Birmingham, Osborne), as usual, deserves a word of praise.

WE have received the Twenty-first Report of the Bolton Public Free Library. In the Reference Branch of the Library, there has been an increase in the number of volumes asked for; in the Lending Library, on the contrary, a decrease.

WE have on our table *Salust's Catiline War*, edited by J. T. White, D.D. (Longmans).—*Bengal*, by J. A. G. Barton (Blackwood).—*Transits of Venus*, by R. A. Proctor, B.A. (Longmans).—*The Spirituality of Causation*, by R. Laming (Williams & Norgate).—*Landscapes, Churches and Moralities*, by the Author of 'The Recreations of a Country Parson' (Longmans).—*The Story of Marcel* (Nimmo).—*Sunday Evenings at Home*, by the Rev. H. C. Adams, M.A. (Routledge).—*Travellers' Tales*, by the Author of 'Busy Bee' (Seeley).—*Sea Breezes*, by the Author of 'Knights of the Frozen Sea' (Seeley).—*The Lesson of Obedience*, by the Rev. R. Newton (Nimmo).—*The Lesson of Diligence*, by the Rev. R. Newton (Nimmo).—*Fergus*, by J. Abbott (Nimmo).—*Gilbert and his Mother*, by J. Abbott (Nimmo).—*Sister Jane's Little Stories for the Young*, edited by L. Loughborough (Nimmo).—*Routledge's Temperance Reciter* (Routledge).—*Immanuel*, by A. M. Morgan, M.A. (Rivingtons).—*Catholic Reform*, by Father Hyacinthe, translated by Madame Hyncinthe-Loyson (Macmillan).—*Three Hundred Bible Stories* (Nimmo).—*Fire-side Homilies*, by H. Alford, D.D. (Daldy & Isbister).—*Christian Prayer and General Laws*, by G. J. Romanes, M.A. (Macmillan).—*First Principles of Religion and Morality*, by J. P. Hopps (Trübner).—*Fasting Communion, Non-communicating Attendance, Auricular Confession, the Doctrine of Sacrifice, the Eucharistic Sacrifice*, by E. M. Goulburn, D.C.L., D.D. (Rivingtons).—*Under the Cross: Fragments from the Journal of an Invalid* (Seeley).—*Worship in the Church of England*, by A. J. B. Beresford Hope, M.P. (Murray).—*Histoire de la Guerre des Anabaptistes*, by A. Weill (Paris, Dentu).—*and Opere di Shakespeare*, translated into Italian by G. Carcano, Vol. I. (Milan, Hoepli). Among New Editions we have *The Works of William Shakespeare*, edited by C. Knight, 2 vols. (Routledge).—*Junius* (Routledge).—*Handbook of Painting*, based on the Handbook of Kugler, 4 vols. (Murray).—*The Manchester Historical Recorder* (Simpkin).—*The Prose Works of Henry Wadsworth Longfellow*



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## AMERICAN CURIOSITY.

Reform Club, December 3, 1874.

THOSE of your readers who may happen to remember the letter on this subject which you printed on September 12 last, must have been as much amused as I am myself with the doubtless unintentional misrepresentations of it in your New York Correspondent's letter, published on Saturday. Would your Correspondent kindly inform me on what passages he bases his assertion that I "bemoaned the persecution of American admirers"; that I "took umbrage at being considered of so much importance"; or that I endeavoured to ridicule the well-intentioned compliments paid by American people to English writers whom they like. In truth, I did not one of all these dreadful things. I merely stated some experiences of my own, which I thought were not a little humorous, making no charge against anybody preferring, no complaint, putting forward no accusation. But no sooner had my letter, written with the most innocent intention in the world, reached America than it appeared that I had touched certain writers on the raw; and forthwith they began to ruffle up their feathers in a restless way, just like a hen that has swallowed an antibilious pill, mistaking it for a pea. I had insulted America; I had outraged the feelings of my many friends there; I had done this thing and the other thing. "Now," said one hot-headed champion, "Now Mr. Black may abandon any hope he may have entertained of lecturing to American audiences,"—as if it were the inevitable fate of everybody who writes a book in England to have to go and stump America for dollars. From all this nonsense I can fortunately appeal to the actual terms of my letter, which was published in your columns, and which some of my critics had the fairness to reprint along with their strictures. Let me say a word or two, however, about the singular replies that have been made in certain quarters to accusations which I never preferred; illustrating, as they do, the fact that the logic of angry people is very apt to stumble off into foggy by-ways. One kind gentleman pointed out that a biography which had appeared in *Appleton's Journal* could not harm me in any way, because that magazine had no circulation in this country; adding the courteous insinuation that I had spoken of this memoir and portrait, in order to call the attention of English people to them. Now, I have not a word to say against this biography, which was a generous, graceful, and friendly piece of writing, and for which I was then, and am now, abundantly grateful. But will this critic tell me how I could possibly draw the attention of readers in England to a magazine which the copyright law does not allow to be bought or sold in England?—failing the solution of which problem, perhaps he will admit that the insinuation was at once an impertinence and a blunder. Then half-a-dozen other writers came forward with as many lame and halting *tu quoques*. "What," they said, "you speak of questions being put to private persons about their domestic affairs; of their costume and appearance in a private house being discussed in the public prints; of threatening letters being sent,

warning the recipient that, if he does not forthwith supply the facts of his life, a fictitious biography will forthwith be invented? Did you never hear of a *Court Circular*? Don't you know that the dresses of ladies at a Royal Drawing-Room are detailed in English newspapers? Nay, here is a paragraph in which the costume and appearance of Sir Charles Dilke, on the occasion of a political banquet, are actually described in one of these same English newspapers!" Well, I have no reply to these statements; I am lost in amazement. Does an American perceive no difference between describing the dress of a public man at a public banquet (and even that is rarely done in England), or the dress of the actors in a piece of State ceremonial, and following a private person into a private house to seek particulars of his family affairs? In any case, I made no protest against this curiosity. It is, as your Correspondent points out, complimentary. But some of its manifestations look, in English eyes, a little peculiar; and nothing that has been said by my critics in America will alter that impression in the minds of some of us over here. Let me add a word as to the "other version" your Correspondent gives of the story 'which I related about the agent of an American journal, and his endeavours to obtain biographical memoranda. That gentleman wrote to me describing himself as the accredited representative of the journal in question; and, speaking of a biographical notice, frankly remarked, "You know American publishers and editors. They will have it some way—correctly if possible, incorrectly if not; and it would surely be better to have fact than fiction." Now, your Correspondent says that "the editor referred to in this note, than whom there is not a more gentlemanly soul in the universe," disclaims all responsibility for it. May I venture to ask how on earth this gentlemanly soul comes to know anything about it? I did not name the journal in question. I did not name the editor. How does it happen, if he has nothing to do with the letter sent to me, that he should know he is "the editor referred to" in it? Well, I do not press the question. In my first letter to you, I hoped to amuse some of your readers as I had myself been amused, with a few odd facts that had come within my own experience; and, if at the same time I succeeded in calling the attention of American editors to the danger of giving roving commissions to persons for whose acts they may subsequently have to disclaim responsibility, then no great harm has been done.

WILLIAM BLACK.

## A VALUABLE MANUSCRIPT.

THE Library of the India Office contains a book of immense interest and value to Orientalists. It is the 'Tembavani' of Beschi, in his own handwriting. It was not long ago that Sir Walter Elliot presented the manuscript to the Library; and by the courtesy of Dr. Rost and Prof. Childers, I have had the opportunity of minutely examining it. Constantine Joseph Beschi, it will be remembered, was a learned and renowned Jesuit missionary, who landed at Goa, on the Malabar coast of India, in the year 1700 A.D., and died in a town on the Coromandel coast in the year 1742. As a linguist, he must be regarded as incomparably the greatest European who has ever made India his adopted country—even excepting Dr. Mill, the author of the 'Christa Sargita.' Upon Beschi's arrival in the country, he discarded, as much as he could, all European habits and customs, and lived as a Brahmin of the Brahmins, eating only vegetable food, and assuming the attire and pomp of a great "Guru." With sandals on his feet, a bright orange robe round his shoulders and loins, and a white turban for his head-dress, he moved among the people as the great "Viramamuni," or "Heroic Devotee," as his admirers entitled him. He wore pearl and ruby ear-rings, sat on a tiger-skin, rode in an ivory palanquin, and, wherever he proceeded, had young Brahmin boys to fan him with peacock feathers. Whilst pursuing this extraordinary course in public, he devoted himself in private, not only to a strictly ascetic mode of

life, but to incessant studies of the most laborious description. His knowledge of both of the two dialects of Tamil, in their history, structure, and genius, was simply unrivalled; and in order to gain the favour of Chanda Sahib, the Nawab of Trichinopoly, he learnt Persian and Hindustani in such an incredibly short space of time, and with such perfection, that the astonished prince at once appointed him as his Prime Minister, and gave him four broad townships for the support of his new station. During the forty-two years of Beschi's life in India, he composed twenty-four distinct works, besides numerous small pamphlets and poems. The labour which some of these works must have cost the writer may be imagined when it is considered that one was a Dictionary of the Tamil Language, another was a Portuguese, Latin, and Tamil Vocabulary, another was a Dictionary Tamil and French, several were systems of theology and controversial treatises, several were elaborate grammars, one was a novel, another was an imitable satire (which has been translated by Mr. Babbington into English, under the title of 'Guru Noodle,' and printed in London, 1822), and one, his greatest and most elaborate work, was a sacred poem called the 'Unfading Garland,' or 'Tembavani,' which contains 3,615 tetrastichs, in thirty cantos, with a prose interpretation attached to every stanza. It is this last-mentioned work, in the author's own handwriting, which has been presented to the India Office Library by Sir Walter Elliot, and which is the subject of this notice.

The 'Tembavani' is not only remarkable as being the production of a European pen, but in itself is a poem of wonderful excellence as regards its poetical conception, its structure, its style, its beauty of versification, and the vast erudition displayed in it. I am not aware of a poem, written by a European, in any of the languages of India, and acknowledged by Hindu pundits as a thoroughly classic production, save this one. Beschi found, on becoming intimately acquainted with South Indian literature, that the most celebrated folk-song of the Tamilians was the famous 'Rāmāyanam' of Kamban, which treated of the exploits of another god than that worshipped by Christendom. He therefore set himself to composing, both in his character of missionary and of poet, an epic, of which the heroes were Christ, the Blessed Virgin, and her husband, in the hope that his poem would supplant the non-Christian epic in the favour of the South Indian public. With this aim in view, almost every adventure, achievement, and miracle recorded of Rāma, is elaborately paralleled in Beschi's poem. Were it necessary, I could adduce extraordinary instances of this. In one part of the 'Rāmāyanam,' for example, the flags on the towers are represented as flapping their gorgeous folds before the advent of the hero, as a warning to him, and as if to say, 'Depart, depart!' In the 'Tembavani,' on the other hand, the bannerets of the turrets of Palestine are represented by the poet as welcoming the Holy Infant from Egypt, quivering with wordless joy, and lightly waving their folds, as if to say, 'Come, come!' The following is my judgment of the 'Tembavani,' taking that poem as a whole. The beauty of its versification is unparalleled in Tamil literature. As a poetical production, it ranks with the works of Tāyumanavar, Tiruvalluvar, the authors of the 'Naladiyar,' the author of the 'Chintamani,' and Kamban. Higher praise can scarcely be accorded. Single passages in the writings of Tāyumanavar and Tiruvalluvar may surpass Beschi's best; but the 'Tembavani,' taken as a whole, is wonderfully poetical and intensely musical throughout. Even when the great Italian gets into metaphysics, and involves himself in abstruse controversial statements with reference to the attributes of the Deity, fate, and the origin of sin, his language is as vivid, and his periods as sonorous, as Milton's verse, when he rolls out merely a catalogue of Chaldaic names, and holds the reader amazed and entranced by the grandeur and magic of his thunderous rhythm.

I have been careful to ascertain the genuineness and authenticity of Beschi's manuscript volume in

the India Office Library. Before speaking of the book itself, I may be permitted to lay before the reader the history, as far as I can ascertain, of its discovery. After Beschi's death, the manuscript appears to have passed into the hands of Bangaru Naik, one of Beschi's disciples. It next passed into the hands of Luz Naik, son of Bangaru. In 1822, Muttuswami Pillei, then Tamil translator to the Government of Madras, undertook to collect materials for a life of Beschi, and visited the country adjacent to the towns of Madura and Trichinopoly, for the purpose of gathering, on the spot of Beschi's labours, trustworthy accounts of the great Italian's work and writings. At Avoor, twenty miles south of Trichinopoly, on the confines of the wild district under the rule of the Poligar of Poodocottah, Muttuswami Pillei met Luz Naik, with his precious manuscript. Luz Naik was prevailed upon to bring the volume to Madras, to the well-known Tamil scholar, Mr. Ellis, the translator of the 'Kural.' Luz Naik was then induced to part with his treasure for the sum of 300 rupees, only 30s! After Mr. Ellis had taken a careful copy of the work, he presented the original to Muttuswami Pillei. Sir Walter Elliot, I fancy, errs in saying that, at the death of Mr. Ellis, Beschi's manuscript passed into the hands of Muttuswami Pillei. Muttuswami himself gives a different version of the story, in a paper of his on Beschi, contributed in 1840 to the *Madras Journal of Literature and Science*. What he says is, that the copy of the 'Tembavani' which Mr. Ellis took from the original manuscript by Beschi himself, was purchased by Mr. Josiah Hudleston when Mr. Ellis died and his effects were put up to auction. But he says that Mr. Ellis, during his lifetime, presented him with the original MS. The book in the India Office Library is, undoubtedly, that discovered by Muttuswami, purchased by Mr. Ellis, and then given back to Muttuswami.

This book bears, on a fly-leaf, the following memorandum by Sir Walter Elliot:—"This copy of the 'Tembavani,' in the handwriting of Viramamuni himself, was obtained in the Madura district by the late Muttuswami Pillei for Mr. F. W. Ellis, at whose death it passed into the hands of Muttuswami Pillei, from whom I obtained it.—W. E., 1843.

"N.B.—The first and last three leaves have been added by another hand."

The following memorandum has been added by Sir Walter Elliot fifteen years after:—"By a singular chance the remaining sheets of Beschi's MS. have come into my hands. A native Christian of Tanjore having some business with the Revenue Board, in which I was able to be of use to him, and to whom I showed this volume, told me he thought he knew where some leaves in the handwriting of Viramamuni were preserved by a family in the Tanjore district as a memorial of the poet. On his return home, he sent me the accompanying leaves, which prove to be exactly the missing portion of the manuscript.—Madras, March, 1858, WALTER ELLIOT."

Sir Walter Elliot's gift to the India Office in his honoured age, fourteen years after the above was written, is one of simply priceless value to the Dravidian scholar. During the late Congress of Orientalists the fact that the India Office possessed a copy, in Beschi's own handwriting, of the 'Tembavani' happened to be mentioned in the hearing of a French Baron, who, some time ago, was the Governor of Karikal, near Pondicherry, and was one who had been not only long resident in Southern India, but also had always taken a deep interest in South Indian literature, and he immediately exclaimed, "Why, the Jesuits would give 2,000*l.* to-morrow for such a prize and relic!"

Now as for the MS. itself. My careful scrutiny of it has not been thrown away. I am able to speak with almost absolute certainty of several important points connected with it, and I have discovered several interesting particulars relating to it. Of the manuscript-book, just as it stands, the following may be stated as the result of my examination:—

1. Almost the whole of the MS. is undoubtedly in the handwriting of Beschi.

2. It is written in a thoroughly European hand, and written so that, each letter being separated, it shall appear as nearly as possible as clear as print to the reader.

3. The title-page, besides the Tamil inscription, also in Beschi's own handwriting, bears his name and occupation in Portuguese, viz., *By Father Beschi, Member of the Madura Mission*. The Portuguese is written in an old-fashioned style, and the words are much blurred; but Beschi's signature stands out clear and distinct.

4. The MS., with the most insignificant exception, is complete.

5. It contains, in Beschi's own handwriting, constant corrections and additions, both as to rhyme, assonance, meaning, grammatical structure and arrangement. The very first verse of the *pāyiram* offers one proof that the poet himself was his own corrector of this his own MS.

6. The stanzas have each their *urei*, or prose interpretation, attached.

7. I therefore attach the date 1729 to the MS. Beschi produced his 'Tembavani' in 1726, but added the *urei* three years later.

8. I notice that the best edition we have of the 'Tembavani' slightly differs from Beschi's MS. If the 'Tembavani' were to be edited again, the MS. in the India Office Library should be diligently consulted.

9. From an important letter, dated 1844, which I happily found unattached in the manuscript-book, I came to the conclusion, together with the aid of internal evidence, that it must have been Muttuswami Pillei, who furnished eleven pages and two or three notes, which are now bound up with the MS., and that it was through the late Vedanāyaga Shastri, the great Tamil Protestant poet of Tanjore, that the portions of Beschi's original 'Tembavani,' at first missing from the MS. Muttuswami brought to Mr. Ellis, were handed over to Sir Walter Elliot. The reader should consult page 36 of Beschi's MS. There will be found Muttuswami's and Beschi's handwritings in curious juxtaposition, and their several characteristics may be compared. In writing this paper, I have not consulted Sir Walter Elliot: he will doubtless be able to throw much light on several of my statements, and to judge if my conclusions are or are not warrantable. Muttuswami Pillei's handwriting is an example of beautiful Tamil penmanship; Beschi writes clearly, forming every letter distinctly, eschewing flourishes and mere ornamentation, and sacrificing elegance to perspicuity. I know no Tamil manuscript of the early part of the eighteenth century so thoroughly legible, and so nearly similar to the Tamil print of modern times, as this handiwork of Beschi's.

The India Office will doubtless preserve the precious prize it possesses with the greatest care and veneration. The manuscript is bound roughly in a common red cover, and the binder, probably a common Madras workman, seems to have had little idea of the worth of the paper he was handling, for he has cut the pages often so closely as to obliterate almost all traces of the headings of one of the *padalams*. This, however, is fortunately a very slight matter.

I may mention briefly, in conclusion, that there is a very rough etching extant, representing Beschi in his robes as a Guru. He appears as a tall, venerable man, with severe features and a flowing beard. In his right hand he grasps a book and a crucifix; in his left he holds a staff; and his feet are shod with thick wooden sandals. Behind him rise bleak mountains, one of which is crowned by a church. The policy of the Roman Catholic Church is clearly exemplified in its having sent to a semi-barbarous country, such as Southern India was then supposed to be, such enthusiastic missionaries and intellectual giants as Francis Xavier, Robert De Nobili, Constantine Joseph Beschi, and the Abbé Dubois. At another time, and in another place, it is my intention to draw attention to a sacred poem in Tamil by Beschi, which has never hitherto been translated, but which, in my



humble opinion, is quite unique of its kind, and remains as another memento of his extraordinary genius.  
ROBERT CHARLES CALDWELL.

### Literary Gossip.

LORD LYTTON is, we hear, engaged upon an important work in the nature of a romance in verse, or lengthy love-poem.

SOME time ago the Intelligence Department of the War Office thought of publishing an official, or rather a technical, account of the Ashantee Campaign for the use of military officers, and there was some probability that the task would be confided to Col. Home, who commanded the Royal Engineers, and was himself at the head of the sap throughout the expedition. We regret to hear that this idea has been relinquished; and we do not doubt that the service has lost what might have been a most useful publication.

M. CLERMONT GANNEAU has returned from Palestine, the year of leave granted him by the French Foreign Office having expired. He brings with him a cast of the 'Head of Hadrian,' with a quantity of notes, sketches, and inscriptions, which will be published by the Palestine Exploration Fund.

A TRANSLATION of Prof. F. A. Lange's 'Geschichte des Materialismus' has been undertaken by Mr. Ernest C. Thomas, of Trinity College, Oxford, and a first instalment of it may be expected in the course of the ensuing year.

THE Committee appointed at the meeting of booksellers, held to discuss the question of discount to the public, to which we alluded in last week's *Athenæum*, has met, and the result appears to have been deemed satisfactory. No immediate action was resolved on, but it is intended to revive the subject shortly.

ON the first of this month, Messrs. Sotheby, Wilkinson & Hodge sold, at their rooms, the library of a well-known foreign collector. We quote the following items, with the prices realized:—Augustinus de Civitate Dei, the second book printed in Italy at the Monastery of Subiaco, 31l. 10s.—Breviaire Nostre Dame, printed in 1587 at Paris, from the library of Henry the Third, with his devices and motto on the binding of N. Eve, 27l. 10s.—Casa de Potentium ac Tenuium inter se Officiis, manuscript on vellum, in a curious perforated binding by N. Eve, with the arms of Henry the Second and the devices of his famous mistress, the beautiful Diane de Poitiers, 37l.—The Household Expenses of the same Diane de Poitiers, "pour Souppers," in August, 1565, with her autograph signature, 20l.—Grolier's copy of Geyler's Navicula, with his name and motto, 30l.—Evangelia, a specimen of P. Seguer's library, 20l. 10s.—Gratiani Decreta, manuscript of the thirteenth century, on vellum, with twenty-eight miniatures in the early Saxon style, 49l. 10s.—Heures a l'usage de Rome; printed on vellum, in 1496, by Pigouchet, 75l.—Horæ in Laudem B. Virginis, Tory's first edition, 48l. 10s.—Manuscript Horæ, on vellum, with illuminations, 46l. and 50l.—First Edition of La Fontaine's Fables, 23l.—Oudry's Edition of the same, on large paper, 42l. 10s.—His Contes, in the edition of the Fermiers Généraux, 30l. 10s.—The Heptameron of Marguerite de Navarre, with Freudenberger's plates, 32l. 10s.—A

beautiful Officium B. Virginis Secundum Ordinem Humiliatorum, written on vellum by an Italian scribe, with miniatures, 102l.—An Officium B. Virginis, written on vellum, for the private use of Henry the Fourth, by C. Ruffin, 47l.—An Office de la Vierge, dedicated to the Queen of France by the Jesuit Coton, and bound for her by Le Gascon, 25l.—The first Aldine Poliphilo, 33l.—Royaumont, Histoire de la Bible, 43l.—Seneca Opera, first edition, 32l. 10s.—Thevet, Singularitez de la France Antarctique, 25l.—An elegant Manuscript on vellum, containing "Prieres Saintes et Chretiennes pour Monseigneur," written by the famous calligrapher, Gilbert, so well known as the only book Louis the Sixteenth was allowed to retain whilst in prison, and which he gave to his gaoler, Vincent, a gift that proved fatal to the latter, as it caused him to be guillotined as a suspected Royalist, 82l.—The Elzevir Corneille, 41l. The entire sale (comprising only 275 lots) brought 2,414l. 10s. 6d.

MR. W. R. S. RALSTON, of the British Museum, is to lecture at the Royal Institution, next February, on 'Fairy Tales: their Origin and Meaning.'

DR. PAUL GOLDSCHMIDT, a graduate of Göttingen University, and a pupil of Benfey and A. Weber, has been appointed by the Ceylon Government to collect and edit rock inscriptions, and to report upon the ruined cities of Ceylon.

WE learn from Lisbon that the Duke de Palmella has, with princely liberality, borne the expense of the Portuguese translation, which we mentioned some time ago, of Mr. R. H. Major's 'Life of Prince Henry the Navigator,' and that the revision of the translation by the Marquis de Sâ da Bandeira, late Prime Minister of Portugal, is all but completed.

A FEW days ago, at Sheffield, the foundation-stone was laid of two new branch Free Libraries, which are intended for the accommodation of readers resident away from the centre of the town. The cost of them will be about 10,000l.

THE Austrian Imperial Academy is about to publish an edition of the Latin Fathers under competent editors. Such a work will be of use to students, especially if brought out at a price that will enable persons living out of the way of large libraries to possess it for themselves. Even the Abbé Migne's edition of the Fathers has been of use in this respect, but it is not so trustworthy a work as we may now hope to receive.

WE understand that the average sale daily of Mr. Gladstone's pamphlet on the Vatican Decrees is 7,000 copies.

THE German Emperor has conferred the Order of the Crown upon Dr. S. Birch, in recognition of his exertions in connexion with the Congress of Orientalists, held in September last.

IN the New York *Home Journal* there is an article on the 'Literati at Concord,' from which we extract the following brief notice of Nathaniel Hawthorne:—

"Directly next to 'Apple Stump,' as Miss Alcott has named her home, is the house in which Hawthorne lived during his second residence in Concord. It is connected with his neighbour's by an avenue of graceful larches, and the house itself, in its leafy seclusion, typifies perfectly the retirement its master loved so well. . . . Notwith-

standing his extreme sensitiveness, Hawthorne was cheerful enough in his own home, which was always a happy one. His wife's gentle devotion to him was fully reciprocated. . . . One or two of her drawings are in Mr. Emerson's house, and she was Miss Alcott's teacher. . . . Hawthorne's house is now the 'Wayside' boarding school for young ladies. . . . His grave is in the cemetery; 'Sleepy Hollow' its name is. One might fancy he had named it. He lies entirely desolate, forgotten (!) and neglected. The evergreen hedge is blighted, the grass dead, the hawthorn bushes planted at each corner have entirely disappeared but one; that stands dead and ghostly. There is nothing but a long mound, and a white stone marked 'Hawthorne.'

THE Third Part of the Palæographical Society's Publications, now being distributed to subscribers, comprises thirteen fac-similes, among which are specimens selected from the Paris MSS. of Prudentius and Livy of the sixth century; from the "Augustine Gospels," with contemporary illustrative drawings, in the Library of Corpus Christi College, Cambridge, of the seventh century; and from the illustrated 'Terence' of the Bibliothèque Nationale, of the tenth century; as well as a second plate from the Latin Papyrus of Ravenna, A.D. 572; and fac-similes of two dated Greek MSS. of the tenth century. The Committee of Management purposes to extend the action of the Society to Oriental Palæography; but in order to prevent interruption of the progress of the work already in hand, a separate subscription-list will be opened. The editing of this extra series of Oriental Palæography will be undertaken by Dr. W. Wright, Professor of Arabic in the University of Cambridge.

A PORTRAIT of the late Mr. Charles Swain is in the engraver's hands. It is intended to illustrate the forthcoming volume of Ancient and Modern Songs and Ballads of Lancashire, which will contain some of Mr. Swain's lyrics. We believe that this is the first portrait of the poet that has been engraved.

THE Border Counties of Scotland have, during the past week, lost by death two historical antiquaries of more than local fame. Mr. Jeffrey, solicitor, Jedburgh, the author of 'The History and Antiquities of Roxburghshire and Adjacent Districts,' a 'Guide to the Antiquities of the Border,' and other works on like subjects; and Mr. Riddell Carre, of Cavers Carre, who, although he did not contribute anything of a very permanent nature to literature, did much, by lectures and other means, to keep up an interest in, and extend the local knowledge of, the antiquities of the Border.

MR. CHAPMAN, of Edinburgh, completed the other day the sale of the library of the late Prof. Stevenson, which lasted for a period of fourteen days. Among the books sold was a fine set of the Bannatyne Club books, which brought 204l. 15s. A copy of the Bollandist Lives of the Saints brought 76l. 13s.; Dugdale's Monasticon Anglicanum, 40l. Many of the books were purchased for the Free Library about to be instituted in Glasgow, and we understand that the entire library of the late Prof. Cosmo Innes, which was rich in antiquarian and historical works, has been purchased for the same institution.

THE Executive Committee of the Mill Memorial Fund has recently met, in consequence of the death of Mr. Foley, R.A., who

had made no progress with the execution of the statue which is to be placed in the garden before the new offices of the School Board. It is probable that Mr. Woolner, A.R.A., will now be entrusted with the execution of the work.

WAS the following odd appeal to a young lady an amorous or an artistic advertisement? It occurs in the *General Advertiser*, Tuesday, October 27, 1747, p. 2, col. 2:—

"The young Lady who danc'd with a GENTLEMAN dress'd in a silk-plad Waistcoat, Embroidered with Silver, and a Green Velvet Frock, at the last ASSEMBLY at LITCHFIELD, and kindly assur'd him she would favour him with her Picture, and accept of his, and generously left with him a Diamond Ring, as a further Pledge for the Performance of her Promise, is hereby entreated to call on Mr. PETER PAUL LENS, the celebrated Portrait-Minature-Painter (the same who did lodge in Portland-street facing Portland-Mews), at his House, at the Green Lamp, in the Middle of Bervick-street, Soho; with whom the Ring is left, to be delivered to her, with the Gentleman's Picture, on her Sitting for her Own. \* \* The Gentleman having unfortunately lost his Pocket-Book, as he was coming to Town, in which was the Direction to the Lady, occasions this Publick Address, which the Gentleman begs her to Excuse; and that she would leave Word with Mr. Lens (who is entrusted with her name) where she may be waited on."

The "silk-plad Waistcoat" is not without its significance to us even in these days, for it is to be remembered that, after the defeat of Prince Charles Edward in 1745, the Jacobite gentry of Staffordshire used to assemble at certain races held at Lichfield, on Whittington Heath, during the second week in September, and came there, says Smollett, "in the Highland dress, and their zeal descending to a very extraordinary exhibition of practical ridicule; they hunted with hounds clothed in plaid, a fox dressed in a red uniform. Even the females at their assembly, and the gentlemen at the races, affected to wear the chequered stuff which the prince-pretender and his followers had distinguished; and divers noblemen on the course were insulted as apostates." The last statement refers to the assaults on the Duke of Bedford and others on Whittington Heath, 1748.—See the *Gentleman's Magazine*, 1748, p. 378. A country attorney, named Humphrey, horsewhipped the Duke "with equal justice, severity, and perseverance on the course at Lichfield."—See Woodfall's 'Junius,' i. 578. So widely were parties separated at the time that the Whig races, which lasted three days, and the Tory races, which lasted two days, were held at an interval of a fortnight. Mr. Peter Paul Lens was, of course, one of the younger sons of Bernard Lens the Second, "ingenious painters in miniature," as Vertue had it. It was their father who, when drawing a lady's portrait in the dress of Mary, Queen of Scots, replied to her not without wit. She said, "But, Mr. Lens, you have not made me like the Queen of Scots"; he rejoined, "No, Madam, if God Almighty had made your ladyship like her, I would."

WE have received a long letter, a great deal too long for us to print, from Mr. E. S. Drone, of New York, combating the views on International Copyright expressed by Mr. J. A. Morgan, in a letter that appeared in our columns in October. As Mr. Drone has also attacked Mr. Morgan in *Appleton's Journal*, we may refer our readers who are interested

in the matter to that paper. Mr. Morgan writes to inform us that, by an error of his transcriber, one of the cases cited by him was called Palmer v. Daly, instead of Palmer v. De Witt.

# SCIENCE

*Cave-Hunting: Researches on the Evidences of Caves respecting the Early Inhabitants of Europe.* By W. Boyd Dawkins, M.A. (Macmillan & Co.)

THE publication of this volume must have the effect of still further increasing the attention already paid to anything relating to the archaeology of organic nature. In these days of congresses and scientific associations there are few educated people who fail to take some interest in those momentous discoveries of human relics in the river deposits and caves by which we have obtained, at least, some faint glimpses of the races who have preceded us during long forgotten times in various portions of our globe.

Hitherto, as a rule, the various accounts of such discoveries have been mostly crude and fragmentary; but now, following the example of Sir Charles Lyell and Sir John Lubbock, Mr. Boyd Dawkins has written an exhaustive work treating of caves and their contents, as well as of the information afforded by them about the sojourn of man in Europe, about the animals associated with him, and the vast but gradual changes of climate and geography which they illustrate. With labour and care the author has correlated and brought together within manageable compass a mass of facts relating to this branch of research, and the consequence is the appearance of a fit supplement to the 'Antiquity of Man' and 'Prehistoric Man.'

Mr. Dawkins divides his subject under two heads, Physical and Biological; the first treating of the relation of caves to general physical geography, especially to that of the calcareous strata; the second, of their animal contents. An outline is also given of the literature of cave exploration, which originated in fossil-hunting by seekers of unicorn's horn (*ebur fossile*), a great specific at that time, as dragon's tooth is to this day in China. A more systematic investigation of the European bone-caves was carried on towards the end of the last century; but it was not until 1816 that, after visiting the Cave of Gailenruth, Dr. Buckland introduced the scientific examination of ossiferous deposits into this country, and the results of his explorations were published by him in 1823, in his famous 'Reliquiæ Diluvianæ,' since which date the ideas of the day have been revolutionized by later discoveries.

The caves in arenaceous rocks, in sea-worn cliffs, and in volcanic formations, are passed by as of comparatively small importance in comparison with those to be detected everywhere in the limestone plateaux, and which are found to be generally arranged around a main axis of erosion. The exploration of these caves and "pot-holes" offers a wide field of investigation to the physicist, anthropologist, and archaeologist, whilst there is danger sufficient to please the mountaineer who engages in the exploration of these recesses. Witness Mr. Birkbeck's descent into a "bottle-shaped" chasm called "Gaping Gill," near 300 ft. deep, when

the sharp edges of the rock cut (we must suppose *partially*) the rope, nearly causing a tragedy; and, again, we read of Mr. Farrer exploring a subterranean linn more than 700 yards from the mouth of the Ingleborough cave "by swimming, a candle in his cap and a rope round his body."

In the Biological section the ossiferous caves of Europe are divided into three classes, Historic, Prehistoric, and Pleistocene. The Historic cave is that containing articles of the iron and bronze period, the Prehistoric those of the neolithic, and the Pleistocene those of the palæolithic, which is equivalent to the quaternary of foreign geologists. A more refined sub-division of the Historic into the Iron and Bronze periods, and of the Pleistocene into the late, middle, and early, is also used by the author.

Some caves contain stratified deposits comprising various remains of all these periods. For instance, in the Settle cave; at the entrance were found bronze, gilt, and enamelled ornaments, which are, with tolerable certainty, referred to the Romano-Celtic or Brit-Welsh period after the withdrawal of the Roman troops in the fifth century and prior to the English conquest. Underneath these, and separated by a talus of accumulated fragments of stone, 6 ft. in thickness, calculated to represent a period of 3,600 years, is a neolithic stratum, below which, again, is a deposit of grey clays of variable depth, under which is the loamy *cave-earth*, containing the bones of animals, of the pleistocene period, more or less gnawed by hyenas, who then must have inhabited this cave; finally, a fragment of a human fibula establishes the fact of the existence of man as a contemporary of these animals. Similar evidence is adduced from other caves; but, as a rule, the traces of the abnormal occupation of caves by man in the iron and bronze ages are rare by reason of his comparative civilization. The Neolithic caves are more numerous, and the Denbighshire caverns afford the most remarkable examples, which indicate not only occupation by the living, but also by the dead. Curiously enough, the contracted interments found in these caves are closely correlated with those in the neighbouring chambered cairns answering to the "gangrabben" of Nilsson and the long barrows of Dr. Thurnam. The partial insulation of the chamber from the passage in these tombs is also noticeable in the Channel Islands, and in Brittany, as well as in the Irish "giants' graves." As to the human remains found in conjunction with palæolithic implements at Engis, Aurignac, Cro-Magnon (Les Eyzies), Paviland, &c., Mr. Dawkins rightly refuses to admit that the evidence is sufficient to class them as more than doubtful. He draws a different conclusion to that of Prof. Owen as to the age of the Bruniquet interments, and also to that of Mr. Pengelly as regards the skeleton of Mentone. In fact, the difficulty of pronouncing on the relative age of associated remains is enormous; mere superposition or association can never be rigidly enforced as a test; for instance, in the Uphill cave the pleistocene is vertically *above* the historic deposit. In the Paviland cave, two sets of widely diverse ages are intimately associated; even the objects being cemented together by the same calcareous infiltration is no test of contemporary or relative age, which



cannot be ascertained without distinct stratification, as in Kent's Hole, Wookey Cave, &c. The filling up, re-excavating, and re-filling of caves by floods considerably complicate the problem; and Mr. Dawkins attributes the presence of that formidable carnivore, *Machairodus latidens*, in Kent's cave, to some such physical accidental change of position from an older into a newer deposit.

The evidence of the cave-deposits indicates the following facts, as far as our knowledge extends at the present day. The climate and geography of Europe in ancient times were altogether different from those of the present day. We may infer with a high degree of probability that a paleolithic people migrated from the East into Europe along with the peculiar Pleistocene Fauna in the pre-glacial age, and disappeared with the same arctic mammalia, leaving behind them as their representatives the Eskimos; they were cave-dwellers, and occupied their time in hunting and fishing, and supporting life in a rigorous climate.

An indefinite interval of time, which cannot be measured by years, separated these paleolithic peoples from their successors of the pre-historic times.

These latter or *neolithic* people arrived also from the East along with cereals and domestic animals; they were cave-dwellers, and also used caves as sepulchres: we know more of them than of their forerunners. They were non-Aryan, swarthy (*melanochroi*), dolichocephalic and short, and distinguished in many instances by *platycnemism* (a peculiar flattening of the shin); they were pastoral, herdsmen, and farmers; and when caves were not to be obtained, they buried their dead in chambered cairns. They have disappeared, and left as their representatives the Basques, Berbers, and Kabyles.

Another wave of migration swept over Europe from the East; this time Aryan, fair (*xanthochroi*), brachycephalic, tall and broad-shouldered Celts; they brought with them metallurgic skill, bronze and iron, and higher stage of civilization. The ancient Basque continent was submerged by the Celtic populations advancing steadily westwards, certain parts of the non-Aryan peoples being left insulated, as the Ligurians, Sikani, Sardinians, &c. Similarly the Belgæ invaded the Celts, and the Germans in their turn pressed southwards and westwards on the Belgæ, driving away or absorbing the inhabitants of the regions they conquered.

#### MEDICAL BOOKS.

*Medical Guide for Anglo-Indians.* By R. S. Mair, M.D. (H. S. King & Co.)

*A Manual of Family Medicine for India.* By W. J. Moore, Bombay Surgeon-Major H.M. Indian Medical Service. (J. & A. Churchill.)

*Remarks on the Uses of some of the Bazaar Medicines and Common Medical Plants of India.* By E. J. Waring, M.D., Surgeon (Retired) H.M. Indian Army. (Same publishers.)

*Haydn's Dictionary of Popular Medicine and Hygiene.* Edited by E. Lankester, M.D. (Moxon & Co.)

*Outlines of the Science and Practice of Medicine.* By W. Aitken, M.D. (Griffin & Co.)

The exceptional character of the three first of these publications justifies their receiving notice in our columns. Dr. Mair's book is a reprint, in a separate form, of the medical portion of his admirable handbook, 'The European in India,' which is

now the indispensable companion of every traveller and resident in India. It is impossible to speak too highly of the 'Medical Guide,' and the supplementary matter now added to it makes it a complete book of family medicine for India. That Dr. Mair has got it into about 130 foolscap octavo pages, is not its least recommendation.

Mr. Moore's 'Manual' is an octavo of over 500 pages, unpleasantly printed, and unintelligently arranged, and dreadfully verbose. But it is the production of a laborious plodder, well known in India as a medical author, who has also attempted one or two essays in miscellaneous literature. Mr. Moore's 'Manual' is published under the authority of the Government of India, having won the prize of 1,000 rupees offered by the Viceroy, in 1871, for the best manual of the kind "having special regard to brevity and simplicity." Mr. Moore seems to have disregarded both brevity and simplicity. But, as he was lucky enough to carry off the prize, either no one else competed for it, or his fellow competitors must have been yet more lengthy and circumlocutory than himself.

Dr. Waring's 'Bazaar Medicines' is the work of a thorough master of his subject, well known as the editor of the official 'Pharmacopœia of India,' and by his 'Manual of Practical Therapeutics,' one of the most useful books ever published on Indian medicine. It was chiefly his constant advocacy of the use of indigenous drugs in Indian practice in substitution of more costly exotics that led to the publication of the 'Pharmacopœia of India,' and to a large saving in the annual expenditure by the Government of India on medicines previously imported from Europe. The present small octavo volume, of two hundred pages, is a popular edition of his Pharmacopœia, to which he has added the therapeutics of the Bazaar drugs of which he treats. It makes a capital companion volume to Dr. Mair's 'Medical Guide,' and the European in India would do well always to keep the two together.

A dictionary can hardly fail to be useful even if, as in the case of the Dictionary edited by our lamented contributor, Dr. Lankester, it treats of matters which can only be imperfectly learnt from books. The work professes to comprise all possible self-aids in accident and disease, and aims at being a companion for the traveller, emigrant, and clergyman, and all heads of families and institutions. It appears fairly to justify this profession, but has, we think, somewhat suffered from the desire of the publishers to make it uniform with others of the same series, and would have been likely to prove more useful and popular as a companion if it had been made more compact. Under many heads information is given which would be hardly intelligible except to a person who had received a medical education, and to such a person would be unnecessary; but as a rule there is full, simple, and sound advice regarding the means to be used in accidents and emergencies, though here and there we have noted recommendations which, if adopted by unskilled persons, might be productive of evil, as, for instance the following. When a person is in danger of choking through the impaction of some substance in the gullet, we are told if it cannot be reached so as to pull it away, to seize a piece of whalebone, a quill, or even a penholder, anything at hand, and push it down as a probang so as to force the substance downwards. On the whole, while the volume is certainly less than a complete dictionary of medicine and hygiene, it is more than a dictionary of popular medicine, for which a somewhat more restricted plan might, we think, have been better.

The chief aim of Dr. Aitken's work is to present what is practical and essential for the student to learn at the outset of his career, and it may certainly be recommended as a good and trustworthy guide, and will, we have no doubt, be popular with students; those (unfortunately too numerous) who trust almost exclusively to book knowledge in preparing for their examinations will hail it as a perfect godsend for its conciseness, but all will find it convenient, though, perhaps, it is not quite

fair for the author to refer so frequently to his larger work. This is the first systematic book on medicine we have met with which follows in its plan the classification of disease drawn up by the College of Physicians, and now used for all statistical records; and the essential part of this classification is very conveniently printed, so that a space of only fourteen pages contains what was first published as a moderate-sized octavo volume. It is remarked by the author that malingering is markedly disappearing from communities where it has hitherto been supposed to prevail, since the more extended use of delicate instruments, and more precise methods of explaining and determining the existence of symptoms; this is only one of many indications that might be pointed out in such a work as the present of the great advances that have been made in medical science on the side of diagnosis compared with that of therapeutics.

#### THE ENDOWMENT OF RESEARCH.

DR. BORTHWICK GILCHRIST, when on service as medical officer in India, distinguished himself by linguistic acquisitions as well as by his profession; and he bought land in New South Wales which is becoming increasingly valuable for building purposes. He died in 1841, and bequeathed to the London University, in the establishment of which he had taken great interest, the whole of his large fortune, for "the benefit, advancement, and propagation of education and learning in every part of the world as circumstances permit." The Trustees have "absolute and uncontrolled discretion" in the expenditure of the income, which at present amounts to about 4,000*l.* yearly, and will augment as the building lots at Sydney are sold.

This is a noble endowment, and should be nobly administered. We learn, from a statement addressed to the President of the Royal Society by Dr. Carpenter, Registrar of the University, that "the Trustees have created various scholarships for bringing young men of ability from India and the Colonies to carry on their education in this country; and have given assistance to various educational institutions which they consider as having a claim for occasional help from the fund, such as the Working Men's College in London and the Edinburgh School of Arts; and they have instituted short courses of scientific lectures to working men in London, Manchester, Leeds, and Liverpool."

The Trustees, we believe, on the suggestion of Dr. Carpenter, have resolved to extend their scope of beneficence by employing a portion of the income in "the promotion of scientific research," and, to give effect to their resolution, they allot 1,000*l.* a year. The distribution of this sum is to be made under the advice of the Council of the Royal Society, who are to "undertake, on their part, to recommend to the Trustees suitable subjects of inquiry," and the men competent to undertake their investigation, as also the amount of money to be granted. The "competent men" are to be "men of proved ability in scientific research, but who, from their limited pecuniary means," and the necessity of providing for daily wants, are checked in their scientific aspirations.

We understand that the Council of the Royal Society, under certain stipulations, are willing to co-operate in the working of this promising scheme, which, so far as it goes, is a solution of the much-debated question—endowment of research. We are assured, on the best authority, that "the Trustees desire that the grants should not be regarded as eleemosynary, but rather as Fellowships carrying with them scientific distinction; not as rewards for past work, but as means for work to be done."

#### THE CHALLENGER.

If, as is believed on board the Challenger, the sea-water at depths below 2,200 fathoms will dissolve shells, then the paper read at the meeting of the Royal Society on Thursday, November 26, is pregnant with a fact of the highest importance

in the history of geology. It is well known to naturalists that Globigerina exist in the sea in countless multitudes. Dr. Wyville Thomson, in the paper in question, states that in all parts of the ocean explored during the voyage, the Globigerina were met with; that they live near the surface, and, sinking to the bottom when dead, there accumulate and form the well-known "Globigerina mud." In this mud Nature is laying down calcareous deposits of incredible extent, which may become as useful in future ages of the world as our chalk is now. But it is remarkable that at 2,200 fathoms the grey mud begins to thin off, and gradually disappears as the depth increases, and gives place to a dark-red clay. This clay is more widely diffused than any other deposit at the bottom of the ocean. It appears to be unfavourable to animal life, for its evidences of living things are a few worms, shells, and zoophytes. Whence comes this clay? The party on board the Challenger are of opinion that, at the depths above mentioned, the shells of the Globigerina are dissolved, and that the alumina and the iron which experiment has proved they contain are the source of the broad and barren regions of clay. This view is confirmed by chemical analysis of specimens of the clay brought up from the bottom. This is a point which should be absolutely demonstrated, for it is known that clay, in an impalpable form, can be drifted long distances. And Sir James Ross, in his Antarctic voyage, found all along the margin of the ice barrier a bottom of green clay, suggestive of volcanic materials drifted down under the ice from the unapproachable southern continent, where distant volcanoes were seen in full activity. But if the theory be accepted provisionally, the voyage of the Challenger clears up a long-standing geological difficulty, and shows how it has come to pass that on one and the same "horizon" there can be formations teeming with remains of animal life and formations utterly barren. Here is the explanation of the limestone full of fossils side by side with the lifeless schist.

The paper itself will be published, with illustrations, in the Society's *Proceedings*, in the course of the present month, and will thus soon be in the hands of scientific readers.

#### TREVANDRUM MAGNETICAL OBSERVATIONS.

WE have received a large volume of Magnetical Observations made at Trevandrum and Agustia Malley, under the superintendence of Mr. J. A. Broun, F.R.S., and apparently made and discussed with great care. Mr. Broun deprecates the criticism of those who (to use Prof. De Morgan's expression) "look upon three pages of a book, and talk as if they had examined it," and who might be led to suppose, from the large amount of space given in the Introduction to the corrections of errors, that the observations were very inaccurate. We assure him that we are far too much used to the discussion of observations to fall into such a mistake; and we may warn those who are not so, that scientific observations in which the instrumental errors and their corrections are not carefully and anxiously discussed, are of little value. This is not the case here, and there is every reason to believe that we have in the volume a useful contribution to the important object of a good series of magnetical observations in the southernmost part of the great Indian peninsula, which is nearly on the magnetic equator.

The Trevandrum Observatory was first built and furnished in 1841, by Mr. Caldecott, under the auspices of the then Rajah of Travancore. The magnetical instruments were of the construction devised and used at Dublin by Dr. Lloyd. After Mr. Caldecott's death in 1849, the Observatory was placed (in January, 1852) under the charge of Mr. Broun, formerly director of that of Makerstoun, in Scotland; and by him certain changes in the instruments and methods of observation were made. Appreciating the advantages of having a series made also at a greater elevation above the ground, Mr. Broun, in 1855, equipped a small observatory for this purpose at Agustia Malley, a mountain about twenty-two miles east-north-east

of Trevandrum, and rising to the height of 6,200 feet above the level of the sea. Two series of observations were made here; while the Trevandrum observations were carried on regularly from 1852 till Mr. Broun's departure for Europe in April, 1865, after which he was enabled to have a more limited series made by his two best (native) assistants for a further term of years. The present volume contains only the observations of magnetic declination, from 1852 to 1869. Appendixes at the end contain Reports with some interesting information regarding the peculiar difficulties which beset Mr. Broun in the establishment of scientific observations in that part of the world. His labours in this way appear to have been of a very varied kind, including astronomical and meteorological; and he speaks well of the support afforded him, both by Martanda Vurmah, the late Rajah of Travancore, who died in 1860, and by Rama Vurmah, the present Maharajah.

#### SOCIETIES.

ROYAL.—Nov. 26.—W. Spottiswoode, Treas. and V.P., in the chair.—The following paper was read: 'Preliminary Notes on the Nature of the Sea-bottom, procured by the Soundings of H.M.S. Challenger, during her Cruise in the Southern Sea in the early part of the Year 1874,' by Dr. W. Thomson.

Nov. 30.—Anniversary Meeting.—W. Spottiswoode, Treas. and V.P., in the chair.—The annual address was delivered.—The medals were presented, the Copley Medal to Prof. Pasteur, of the Academy of Sciences, Paris; the Rumford Medal to Mr. J. N. Lockyer; the Royal Medals to Mr. Sorby and Prof. W. C. Williamson.—The Council and Officers for the ensuing year were elected, as follows: President, Dr. J. D. Hooker; Treasurer, W. Spottiswoode; Secretaries, Prof. G. G. Stokes, and Prof. T. H. Huxley; Foreign Secretary, Prof. A. W. Williamson; other Members of the Council, Prof. J. C. Adams, The Duke of Devonshire, Capt. F. J. O. Evans, R.N., J. Evans, A. C. L. G. Günther, D. Hanbury, Sir J. Hawshaw, J. N. Lockyer, R. Mallet, N. S. Maskelyne, C. W. Merrifield, Prof. E. A. Parkes, Right Hon. Lyon Playfair, A. C. Ramsay, Major-Gen. Sir H. C. Rawlinson, and J. S. B. Sanderson.

ROYAL SOCIETY OF LITERATURE.—Nov. 25.—Sir P. de Colquhoun, V.P., in the chair.—Mr. C. H. E. Carmichael gave an account to the Society of the Festival held at Padua, during the last summer, in honour of Petrarch; and pointed out the remarkable difference in the ceremonial, &c., adopted, for the same purpose, at Padua and at Avignon.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 1.—Mr. T. E. Harrison, President, in the chair.—It was announced that the Council had recently transferred from the class of Associate to that of Member, the following: Messrs. T. E. Dunn, D. M. Henderson, G. J. Morrison, M. Rayne, H. S. Ridings, and W. Ridley. Also, that the following Candidates had been admitted Students of the Institution: Messrs. J. Baker, W. T. Batten, A. W. D. Bell, H. T. Bovey, H. Dorring, C. W. F. Farewell, H. E. Haddon, H. T. Hall, W. Harker, M. W. Hervey, H. B. Hutchings, A. J. Ingram, G. A. Jones, R. P. T. Logan, W. L. Lynde, J. C. Mackay, R. V. Milne, C. E. Moline, A. S. Moss, A. T. Mullaly, H. Peacey, A. D. Stevenson, H. Tee, J. J. Tylor, W. B. Worthington, and J. D. Young.—Seven gentlemen were elected Members: Messrs. R. Dundas, R. Gordon, F. B. Hanna, A. R. C. Harrison, P. A. Peterson, W. H. Thomas, and J. B. Young.—Forty-two gentlemen were elected Associates: Lieut. J. Brebner, Lieut. H. S. F. Haynes, Lieut. J. F. J. Miller; Messrs. H. C. Baggallay, D. B. Bain, C. S. de Bay, D. S. Baynes, F. E. Burke, J. Clark, G. F. Cole, A. Davis, E. B. Ellice-Clark, G. Estall, G. L. Eyles, C. R. Fenwick, G. Findlay, W. G. Gilchrist, H. D. Good, J. D. Grant, W. C. Gunn, E. L. Harris, H. B. Harvey, W. Harvey, W. M. Hewat, J. Hewson, W. E. Horn, F. J. Ivens, G. J. Manders,

D. E. McDonald, K. W. A. G. M'Alpin, W. H. Martin, V. D. de Michele, M. C. Murzban, W. E. Parry, T. Peacock, A. Phillips, A. C. Priestley, J. Rawlins, F. E. Robertson, F. Smith, H. Vevers, and S. J. Wilde.

SOCIETY OF ARTS.—Dec. 2.—Mr. Fitzjames Stephen, Q.C., in the chair.—Eight new Members were proposed for election.—Mr. F. J. Bramwell, C.E., read a paper 'On the Expediency of Protection for Inventions,' advocating strongly the continuance of our present patent system.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—Dec. 1.—Dr. S. Birch, President, in the chair.—The following candidates were nominated for election: Rev. T. D. Harford, Col. N. D. Barton, Rev. W. Brewster, Mrs. H. Brogden, Mrs. De Burge, Rev. T. P. Dale, Dr. F. Delitzsch, A. Forbes, W. J. Froer, Rev. Dr. Kessen, J. W. Lea, Rev. C. Lee, S. P. Moore, R. M. Mills, T. P. Napier, Rev. Dr. Robbins, R. N. Roberts, and F. Seeborn.—The following papers were read: 'On a Mythological Inscription on the Tomb of Seti V., at Thebes, by M. Edouard Naville,' and 'On a Monument of Haremhebi,' by Dr. S. Birch.

ANTHROPOLOGICAL INSTITUTE.—Nov. 24.—Prof. Busk, President, in the chair.—Messrs. C. J. Tinson, F. D. Watson, and A. White were elected Members.—Col. Lane Fox exhibited and described specimens of stone implements, bows, arrows, and blow-pipes, from San José, Costa Rica.—Mr. Charlesworth exhibited characteristic figures, carved in amalgam by Mexican miners, and a chaplet of gold and silver coins as worn by the women of Nazareth.—A brief paper, by the late Mr. Cotesworth, 'On Ruins in the Neighbourhood of Palmyra, with Notes on some Skulls found therein,' was read by the President. The ruins described were groups of towers and tombs lying north and south of the Kuryelein road on the hills facing the Castle. In one of these towers were discovered many skulls and other human remains, some of which were exhibited on the table. The date of their deposition could not, in the opinion of the author, be less than from 1,800 to 2,000 years ago. There were large underground tombs showing the same arrangements as in the towers. An examination of the remains by the President showed that they belonged to individuals of a dolichocephalic race, of large rather than small stature, but by no means gigantic. A short time since, Capt. Burton had forwarded skulls to the Institute, presenting the same characteristics as the specimens under consideration.—Mr. W. Bollaert contributed some notes on Peruvian Antiquities, and exhibited a series of drawings and photographs in illustration, which he gave to the Institute.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 2.—General Monthly.
- Asiatic, 2.
- Entomological, 7.
- Society of Engineers, 7½.—'The Forms and Construction of Channels for the Conveyance of Sewage,' Mr. J. Phillips.
- Victoria Institute, 8.—'Bearing of certain Palaeontological Facts upon the Darwinian Theory of the Origin of Species, and of Evolution in General,' Prof. H. A. Nicholson.
- Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
- Society of Arts, 8.—'Alcohol: its Action and its Use,' Lecture I., Dr. B. W. Richardson (Cantor Lecture).
- Surveyors, 8.—'Agricultural Geology (South-Western District),' Mr. W. Sturge.
- Tues. Civil Engineers, 8.—Continued Discussion on 'American Railway Construction and Management,' 'Aberdeen Brankwater,' Mr. W. D. Cay; 'Kustendie South Jetty,' Mr. G. L. Hoff.
- Anthropological Institute, 8.—'Tumuli and Stone Circles near Castleton, Derbyshire,' Dr. R. Pennington; 'Leaf-wearing Tribe on the Western Coast of India,' Mr. M. J. Walsby; 'Stone Monuments of the Khari Hills,' Major Godwin-Austen.
- Colonial Institute, 8.—'Best Means of drawing together the Interests of the United Kingdom and the Colonies,' the late C. W. Eddy.
- Wed. Literature, 4½.—Council.
- Telegraph Engineers, 8.
- Society of Arts, 8.—'Protection of Buildings from Lightning,' Dr. R. J. Mann.
- British Archaeological Association, 8.—'Measure of the Wound in the Side of the Redeemer, worn anciently as a Charm,' Rev. W. S. Simpson; 'Remains of the great Talbot, Earl of Shrewsbury,' Mr. S. J. Tucker; 'Exhibition and Description of various Antiquities lately discovered in London Excavations,' Mr. E. Roberts.
- Thurs. Society of Arts, 8.—Conference to discuss 'The Steps to be taken to insure prompt and efficient Measures for Preventing the Pollution of Rivers.'
- Royal.
- Mathematical, 8.—'Three and Seven Bar Motion,' Mr. M. Mannheim; 'The Potentials of Polygons and Polyhedra,' Prof. Cayley.
- Fri. London Anthropological, 7½.—'Huneebedden (Dolmens) in Breck,' Dr. Lubbock; 'Scaphoid Skull of a Pole,' Dr. Kopernicki; 'Crania of the Round Barrows of a Section of the Yorkshire Wolds,' Mr. J. B. Mortimer; 'Difficulties in Ancient Theologies and Modern Science,' Dr. C. Inman.
- Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.



- For. Quekett Microscopical, 8.  
 Astronomical, 8.—'Hamlet's Inverted Speech of Twelve or  
 Sixteen Lines,' Mr. W. T. Mallison and Prof. Seely; Dis-  
 cussion on the Play of 'Cymbeline.'  
 Sat. Botanic, 8.—Election of Fellows.

### Science Gossip.

THE Aquarium of the Zoological Station at Naples was, last autumn, attacked by a great number of rats, which not only did considerable mischief to the wood work, but even caught and devoured a number of the animals kept in the tanks. In an attack on an octopus, however, one of these depredators got by far the worst of the battle, as next morning nothing remained of the four-footed gourmand but the bones and a part of the skin. Though this achievement cannot be compared to the exploits related by M. Victor Hugo, it is interesting as showing that even in captivity a healthy cuttle-fish is well able to take care of itself.

DR. OPFOLZER, of Vienna, has just published in the *Astronomische Nachrichten*, an ephemeris of Winnecke's periodical Comet, by which it appears that, in consequence of the large perturbations in its motion produced by its approach to the planet Jupiter, about the end of the year 1870, its perihelion passage will be delayed until the 12th of March next. This comet was first discovered by Pons at Marseilles, in June, 1819 (of which year it was No. III.), and not seen again until re-discovered in March, 1858, by Dr. Winnecke, who showed that it was periodical with a period of about five and a half years. The only other return at which it has been seen is that of 1869, when Winnecke first saw it on April 9, and it passed its perihelion on June 30. Being a small body, and the forthcoming return a very unfavourable one for observation, Dr. Oppolzer remarks that it will be difficult to see even with the most powerful instruments. But if they can be made, observations will be valuable as furnishing another means of determining the mass of Jupiter. The Comet will be nearest the Earth about the middle of February, but its distance from us will at no time be less than 120 millions of miles.

THERE is a prospect, as we learn from the Anniversary Address of the President of the Royal Society, that the Davy Medal will be awarded for the first time next year, the fund having sufficiently accumulated. Many years ago, the coal-owners in the north subscribed 2,500*l.* for a service of plate which they presented to Sir Humphry Davy, in recognition of his invention of the safety-lamp. This service was bequeathed prospectively to the Royal Society, with proviso that it should be melted and sold to raise a fund for a medal to be awarded annually for the most important discovery in chemistry, made anywhere in Europe or Anglo-America. After the decease of Dr. John Davy (Sir Humphry's brother), the provisions of the will were carried out. The melted plate realized 736*l.* at the Royal Mint, and it is the interest of that sum which will provide the annual medal. The difference between 736*l.* and 2,500*l.* makes us aware of the wide difference between actual and conventional value in an article of which the workmanship was by no means elaborate. The medal will, however, be forthcoming; but we fear that the Royal Society by accepting the trust have laid themselves open to trouble, for where is the chemist in Europe or Anglo-America who, at least, once a year, will not think his discovery the "most important"?

M. CORENWINDER read a paper before the Scientific Society of Lille, containing an account of his observations on plants. He affirms that the decomposition of carbonic acid by plants is a true digestive process, and that a true respiratory process goes on at the same time, by which the carbonaceous matter in the tissues is oxidized.

THE disappearance of the Danube between Morhingen and Immendingen, on the frontier of the Duchies of Baden and Wurtemberg, is a curious natural phenomenon. For at least half-a-century it has been noticed that some portion of the water of the river flowed into cavities in the calcareous

rocks—Jura limestone—to re-appear again near the town of Aach in the Homburg; now the whole body of water disappears in the vast cavities which have been formed.

MR. MARSHAM ADAMS has finished his lectures at Cambridge, where he has been endeavouring to draw attention to his "Mensurator" and "Cœlo-meter."

### FINE ARTS

EXHIBITION OF CABINET PICTURES IN OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EIGHTH ANNUAL EXHIBITION.—Open daily from 10 till 6.—Admission, 1*s.*; Catalogue, 6*d.*  
 GEORGE L. HALL, Hon. Sec.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE NINTH WINTER EXHIBITION OF SKETCHES AND STUDIES will OPEN on MONDAY, December 7.  
 Gallery, 53, Pall Mall. H. F. PHILLIPS, Secretary.

NEW BRITISH INSTITUTION GALLERY, 29, Old Bond Street.—THE TENTH EXHIBITION OF SELECT PICTURES by BRITISH and FOREIGN (chiefly Belgian) ARTISTS, with numerous additions, is NOW OPEN.—Admission, including Catalogue, 1*s.*

THE TENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS, by Artists of the British and Foreign Schools, is NOW OPEN at T. McLean's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1*s.*, including Catalogue.

IS NOW OPEN, THE NINTH EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 105, New Bond Street. Daily, from Half-past Nine till Six.—Admission, One Shilling. The Galleries are lighted-up at dusk.  
 CH. DESCHAMPS, Secretary.

DORIS GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORE GALLERY, 25, New Bond Street. Ten to Six.—1*s.*—Brilliantly lighted at dusk and on dull days.

### GIFT-BOOKS.

OUR table is less heavily loaded than is usually the case in December with the glittering trifles of the season, but doubtless an avalanche is impending of resplendent volumes, gold, and green, and blue without, hot-pressed and highly illustrated within. As we propose to class those examples which are already before us according to the artistic merits of their decorations, it will be necessary to place in the front two volumes issued by Messrs. Routledge & Sons, each containing four gorgeously decorated legends. The eight legends are also sold at a shilling each, and they are not only perfectly suited for children, but charmingly brilliant specimens of what is right in chromatic book decoration of high artistic order. One of these volumes is called *Goody Two-Shoes' Picture Book*, and contains 'Goody Two Shoes,' 'Beauty and the Beast,' 'The Frog Prince,' and 'An Alphabet of Old Friends,' with twenty-four page illustrations by Mr. Walter Crane. 'The Frog Prince' pleases us most of the four. The design of the king's daughter weeping for her lost ball at the side of the fountain is really grand in its sumptuous way, but it is not better than that which shows the amazement of the princess, when the frog she has thrown against the wall turns into a superbly clad and joyful prince, with ardent eyes. The 'Alphabet of Old Friends' has many charming groups of figures, especially that of

Elizabeth, Elsiebeth, Bessy, and Bess

seeking a bird's-nest. Very good is the design of the "fiddlers three" performing with intense artistic zest before that jovial monarch, Cole; a pretty figure is that of "Mistress Mary" who, however, looks insufficiently "contrary." The splendour, and the richness of the colour, of these designs add strength to their charm: they are, in this respect, first-rate, and, like former productions of Mr. Crane, the whole is of a fine kind of art, yet eminently simple, and perfectly fit for the pleasure of children. The covers of the tales issued separately are adorned with an excellent and beautifully-coloured design.

*The Marquis of Carabas's Picture Book*, issued by the above-named publishers, and illustrated by the same artist, comprises 'Puss in Boots,' 'Old Mother Hubbard,' 'Valentine and Orson,' and 'The Absurd A B C.' A new lustre is given to Mother Hubbard; and when, on a memorable occasion, the venerable heroine goes to the cupboard, her face and her costume are not only a picture replete with fine colour, but the picture is not devoid of pathos, which is shown in the sampler on the wall, the

work of a deceased daughter, who, with certain bow-pots, had produced the alphabet in majestic Roman characters, the whole now, alas! included in a black frame. This mournful vein has been before perceptible in Mr. Crane's designs. The "poor dog" is certainly a sorry beast—a mere poodle, most elaborately shaven, and quaintly lean; his "dancing a jig" is a monument of laughter; not less humorous is when, spectated, "he" is "reading the news," eagerly scanning the columns of one of our "contemporaries." We commend both these books to all boys and girls of taste. The volumes are likely to develop good taste when it is dormant, and to correct vagaries, however vulgar. The same publishers send us four other books of this class, styled *Gingerbread*, *The Lion's Reception*, *Old Nursery Rhymes*, and *Robin's Christmas Song*, which, although quite equal to commonplace productions of the same class, are not fit to be named along with the above-named eight superbly-decorated legends. When they are not somewhat vulgar they are common. Messrs. Routledge likewise send us half-a-dozen little books for infants, of which 'Railway A B C' is the most acceptable. Collectively, these form *Pussy's Picture Book*.

Messrs. Routledge & Sons also publish *Happy Day Stories for the Young*, by Mr. H. W. Dulcken, with illustrations by Mr. A. B. Houghton. The stories are simple and pleasing, with a carefully concealed moral, and are by no means "goody." As to the illustrations, we have seen much better work from Mr. Houghton's hands than they display. A good deal of the workmanship is coarse and rough, and the spirit of most of the designs is essentially commonplace, not to say dull. There are a few exceptions, such as 'Storming the Hay Castle,' children at play, 'Our Regiment of Soldiers.'

The above are books for children; the following, issued by the same publishers, is for those of larger growth. *Picture Poems, Poems chiefly by Living Authors and Drawings*. The drawings are by various artists of ability, such as Messrs. F. Walker, J. Wolf, Pinwell, Stanfield, Mulready, and others. The materials having been used before in 'A Round of Days' and 'Wayside Poems,' our task with regard to the volume is to commend it generally, as prepared and illustrated with good taste; some of the drawings, either landscapes or figures, are charmingly executed, a few are poetically designed. Among the verses there is a large proportion of trash, sentimental or dull. 'The Failing Track' suffers from being both. On the other hand, 'Shadow and Substance' is as simple as it is charming, and so is 'Our Little One.'

Mr. Nimmo publishes *The Cabinet of Gems*, a neat little book, comprising a selection of verse and prose of all sorts—egregious rubbish along with true gems, and very poor woodcuts.

Messrs. Seeley, Jackson & Halliday have issued *A Quiet Corner of England*, by Mr. B. Champneys, with slight, sketchy illustrations by Mr. A. Dawson. This is a reprint of a series of papers in 'The Portfolio,' which are pleasantly and lightly written, but hardly worth reprinting. The author says his book is the result of "a few days' visit to the quiet corner": we feel considerable admiration for the man who could make so much, in mere quantity, out of so little.

Messrs. Hachette & Co. send us a portly volume, styled *L'Inde des Rois, Voyage dans l'Inde Centrale*, &c., par L. Rousselet, illustrated. This is a handsome publication, with more than three hundred capital woodcuts, executed in the good style so frequent in the publications of Messrs. Hachette & Co. The letter-press, which is carefully and intelligently written, narrates the journey of the author about and across the Indian peninsula in many directions, from Bombay to the Nilghiris, Hyderabad, Ajanta, Gujarat, Ajmeer, Agra, Bhopal, Delhi, Peshawar, Meerut, Lucknow, Allahabad, Patna, Calcutta, Madras, Pondicherry, Colombo, and innumerable intermediate places of less note. The writer relates what he saw with characteristic French readiness and zest, and has successfully described his experiences and many things not often described

before, customs, M. Rou building cities he ing these that whi pour, a perfect the color sitting a the from king's p connecte as an en recomme and wish English l The N Pictures, J. and H W. Bro Windus) Nor is it statement volume do not se the imp capital p This stat Original But, alas entirely v is more c all but w sions from even in t The sa by Britis well "go binding, v text calls Pictures" from mod than beau "Barthra to be bea by Mr. A Simplicity; element c not be a "Bird-Cat King," an with faces G. Smith' all, to M certain ge machine-r Simplicity of any def as to be of the pr ble, such the Cord neither of production ill, or nea out they somewhat A Book Warne & not unam with musi children. "Aunt Lo thus send t lated into m Wood rior "trac tain fabled human fig enable to nor has nett's desi ment: the not stupid appear in

before, including not a few curious native customs, and many noble Indian landscapes. M. Rousselet paid particular attention to the buildings, ruined or otherwise, which fill the great cities he visited. Most of the woodcuts representing these structures are worthy of high praise, e.g., that which shows a court in the palace at Oudeypour, a superb piece of picturesque design, a perfect model in its way for an Indian palace; also the colossal rock sculptures at Gwalior, statues, sitting and standing, under magnificent canopies, the frontispieces of numerous excavations. The king's palace, with its ranges of lofty round towers connected by curtain walls, is a capital study, both as an engraving and a piece of architecture. We recommend this work heartily to the general reader, and wish others of its kind were obtainable from English hands.

*The National Gallery: a Selection from its Pictures, engraved by George Doo, W. Finden, J. and H. Le Keux, J. Pye, E. Goodall, J. Barnett, W. Bromley, G. Cooke, and Others (Chatto & Windus),* has a title which ought to be attractive. Nor is it impossible that the secret humour of a statement on the title-page of a big and showy volume will not be appreciated by those who do not separate the pages of the book and examine the impressions it contains from some of the capital plates of the English school of engraving. This statement is "A New Edition, from the Original Plates," and it is at once true and taking. But, alas! the "Original Plates" have been so entirely worn out, that every impression from them is more or less grey, and, in fact, this volume is all but worthless. We never before saw impressions from plates so very nearly worn out, not even in the umbrellas of peripatetic printellers.

The same publishers send us *Beautiful Pictures by British Artists, &c.* (New Series), a tolerably well "got-up" volume, in a capital designed binding, with letter-press by Mr. S. Armitage. The text calls for no particular remark. The "Beautiful Pictures" are really fairly engraved transcripts from modern paintings, which are rather popular than beautiful. We do not see in what sense even 'Barthram's Dirge,' by Sir Noel Paton can be said to be beautiful; nor is 'The Battle of Meeanee,' by Mr. Armitage, in any sense a "beautiful" work. Simplicity is, in the proper meaning of the word, an element of the beautiful. In that sense it cannot be applied to such designs as Mr. Hemsley's 'Bird-Catchers'; Mr. J. Faed's 'Justice of the King,' an ancient Scottish subject, represented with faces of amusingly "modern" character; Mr. G. Smith's 'The First Day of Oysters'; and, above all, to Mr. H. Warren's 'Star in the East,' where certain gaunt camels stalk in a desert with a machine-ruled sky of unexceptional evenness. Simplicity here becomes vacuity, or innocence of any definite and intelligent purpose so complete as to be curious. On the other hand, some of the prints are at once popular and intelligible, such as Mr. Ward's 'Last Toilette of Charlotte Corday,' and Mr. Marks's 'My Lady's Page,' neither of which works ranks among the best productions of those artists. The plates have been all, or nearly all, borrowed from the *Art-Journal*, but they do not seem to have suffered from somewhat hard previous service.

*A Book of Drolleries*, edited by Aunt Louisa, (Warne & Co.), comprises vividly coloured and not unamusing sketches of character in caricature, with music to match, suited to the amusement of children. This is a superior number of the gaudy "Aunt Louisa" series.—Messrs. Chatto & Windus send us *The Fables of Æsop and Others translated into Human Nature, Designed and Drawn on Wood by C. H. Bennett.* The so-called pictorial "translation" consists in representing certain fabled incidents as occurring with regard to human figures with heads of beasts. We are unable to see the fun of such a proceeding, nor has a diligent examination of Mr. Bennett's designs helped us in our search for amusement: the designs are, in fact, extremely prosaic, and not stupid, with one or two exceptions, such as appear in the 'Dog and the Shadow,' where a girl's

face is expressive of fear and surprise. Anything more commonplace than the 'Fox that was Docked,' we have not seen for some time.—*Merry Elves; or, Little Adventures in Fairyland*, with illustrations by C. O. Murray (Seeley, Jackson & Halliday), comprises little legends for the amusement and edification of young children, with neat designs, some of which show considerable spirit, and none of which is devoid of good taste. In its way this is a good book.—*Elsie's Expedition*, by F. E. Weatherly, illustrated by H. Cross (Warne & Co.), is a child's book, with an extremely childish story of a child's adventures. The woodcuts are very poor indeed.—*Our Games: a Story for Children*, by Mary Hamilton (Ward & Co.), is a little book of tolerably well-conceived child's stories, with coloured illustrations; they exceed in redness.

*The Natural History and Antiquities of Selborne.* By the Rev. Gilbert White. Illustrated with Engravings by Thomas Bewick, Harvey, and Others. (Bickers & Son).—This is a reprint of the edition of 'Selborne,' by Mr. E. T. Bennett, revised, with additions, by Mr. J. E. Harting, and various illustrations have been inserted from blocks by T. Bewick and others. The idea was not a bad one, and it is correctly enough described on the title-page of the volume. But it was not quite fair—to use a mild term—to stamp on the cover of the book "Selborne," "Illustrated by Thomas Bewick." The cuts borrowed from Bewick are always acceptable, although one does not feel quite certain that the engraver of Gateshead would have sanctioned the use of the block representing "Black Grouse" on a page devoted to the heath-cock or "black-game" of Selborne.

*Dawn to Daylight; or, Gleanings from the Poets of Twelve Centuries*, illustrated (Warne & Co.), is a handsome volume of poems selected from various authors, from Cedmon to Messrs. Tennyson and Browning, together with woodcuts, of the usual neat and pretty kind affected in gift-books, by Messrs. B. Foster, Wimperis, W. Small, Millais, Haughton, Sir J. Gilbert, and others. The designs are of unequal value, some being excellent, while others are trivial and commonplace to the last degree. Of the former, a landscape on p. 5, by Mr. Foster; a corn-field and group of trees, a woodland scene, a vista of trees, by the same artist, on p. 12; and others of similar character, are acceptable for their prettiness. Very few of the figure-subjects are good for anything; some are tolerable. The task of selecting the poems has been performed with exceptional taste and tact. On the whole, it is safe to say that we do not know a better selection of minor or rather short pieces of poetry in the language.

*Nursery Rhymes, Tales, and Jingles.* The Camden Edition. Compiled by Mrs. Valentine, with Four Hundred Illustrations. (Warne & Co.)—The publishers state that this volume comprises the whole of "Nursery Rhymes, Tales, and Jingles," "Popular Nursery Tales," and "Halliwell's Nursery Rhymes and Tales," also many "hundreds of illustrations." The poems have been, with much tact, divided into twenty classes, commencing "Historical," which begins with that pre-historic verse—

Old King Cole,

and includes

The King of France went up the hill,

a poem to which one may be forgiven for hesitating to receive as of much "historic" value. The book is a perfect treasury of old verses, cleverly selected and conveniently arranged. The chief defects of the book are the badness and stupidity of some of the "illustrations," which ought not to have been employed at all, and must spoil the tastes of the little readers, for whose delectation the volume is, in other respects, well suited.

#### ADDITIONS TO THE PRINT ROOM.

THE Trustees of the British Museum have availed themselves of a condition provided in favour of the national collection of prints and drawings, to select from the large number of such works

gathered by the late Mr. Hugh Howard. Mr. Reid has chosen no fewer than 2,175 prints and etchings, and 137 drawings, by various painters and engravers; and these works are now in the Print Room. The examples are by a numerous body of masters, and include specimens collected by Sir Peter Lely and the Earl of Arundel. We may indicate briefly some of the more important examples. 1. An unique print by L. da Vinci, representing a dragon attacking a lion. This design was known by a copy made by Zoan Andrea, and is almost identical with a drawing, undoubtedly by Da Vinci, now in the Uffizi. 2. Four works by Marc Antonio: a, the famous 'Nativity,' in the rare state, without the Virgin's nimbus; b, the 'Casoletto,' a composition, in the antique mode, of three female figures, erect, with joined hands, supporting a casket on their heads: this is the only known counter-proof from the plate by Raimondi; c, a rare impression of the 'Queen of Sheba,' before the corroding of the plate; d, a beautiful impression of the 'Apollonia.' 3. A beautiful and rare impression of 'St. Francis receiving the Stigmata,' by Israel van Meckenhen. 4. Two most exceptionally fine impressions from "combats of naked men"; compositions in the form of friezes, by E. Beham, the ablest of the "Little Masters." 5. An extraordinarily brilliant and clear impression of the portrait of William, Duke of Juliers, by Aldegrever. 6. A mezzotint (by J. Smith?) of Harris, the player, in the character of Cardinal Wolsey. 7. An extremely interesting woodcut, in three blocks, measuring 29 x 19½ inches, and representing the 'Ark Royal,' the flag-ship of Lord Howard of Effingham in the battles with the Spanish Armada. She was the largest vessel in Queen Elizabeth's Navy. She carried fifty guns, and was of 800 tons burden; she is fitted with four masts, and carries in the woodcut the Admiral's standard at her gangway, thus continuing that custom which obtained in antique as well as in mediæval times, of showing the armorials of the warriors on board on shields suspended at her sides; the royal standard flies at her mainmast head; the Tudor Rose is on a flag on the summit of her mizen-mast; St. George's Cross appears at her foremast truck. The woodcut, if it is of English origin, is one of the oldest works of the kind executed in this country: it has a general resemblance to those invaluable Venetian engravings of shipping of an earlier date, which are reckoned as amongst the rarest treasures of the Print Room.

Among the principal drawings of this noble acquisition, Mr. Reid has called our attention to the following: 1. By Holbein, in his admirable and complete mode of execution, made with a fine brush, in Indian ink, and representing a dagger in its sheath, most elaborately and beautifully enriched with arabesques of foliage, satyrs, male and female figures, &c., of exquisite draughtsmanship and superb design. Several examples of a similar nature to this, and ascribed to Holbein, are known to collectors, and by them supposed to be designs for the use of goldsmiths and armourers. We are, however, persuaded that this is not necessarily the case, and that many, if not most, of these works were made by Holbein as studies for the details of weapons, included in his portraits, and from arms possessed by his sitters, of which implements he made likenesses as faithful as those of the faces he depicted. The large group at Longford Castle, belonging to the Earl of Radnor, and representing the persons styled 'The Two Ambassadors,' contains objects which illustrate our suggestion, such as a dagger, which it is not needful to suppose Holbein designed, although he probably made such a drawing as that now in question, to represent a favourite weapon of his sitter's. To make a drawing of this nature, and under the presumed conditions, was strictly analogous to Holbein's well-known practice with regard to the heads of his employers. 'The Two Ambassadors' was in the Royal Academy Winter Exhibition last year. Our readers will remember Mr. Woodward's acute and perfectly satisfactory explanation of the true nature of an object represented in this picture, a skull, which our Corre-



spondent proved to be shown in an anamorphosis. 2. The original study, by Van Dyck, for the horse in the famous equestrian portrait of Charles the First, now in the Salon Carré of the Louvre: it is in chalk, on grey paper. 3. The beautifully finished head, in three-quarters view to our left, of a woman wearing a high, wired coil, and pinner, executed in sepia, with a brush, lightly shaded and perfectly modelled; a portrait, probably by Lucas Van Leyden, and of the greatest rarity. 4. Rembrandt's study for the etched portrait of J. C. Sylvius, made in bistre with a reed pen; in an oval frame; freely and roughly treated. 5. The drawing in red chalk, by Watteau, for his portrait of Baron, the engraver, seated at work by a table near a window. 6. A head of an old man in profile to our left, most elaborately produced in sepia with a pen, by Leonardo da Vinci. 7. Twenty-three drawings by J. Romano, in sepia with a brush, of table plate and furniture: portions of a numerous collection of similar works, other members of which are in the possession of the Duke of Devonshire, at Chatsworth, and were recently noticed by us while describing His Grace's Italian drawings; other parts of this collection were already in the Print Room. The designs are characteristically ornate; and they are executed with great skill and freedom. 8. A finely drawn head by Lely, portrait of the Duke of Lauderdale, spiritedly rendered in chalks, on buff paper.

These acquisitions include numerous sketches and studies by Dutch artists, such as Van de Velde, and of considerable interest, as showing the painter's mode of dealing with the perspective of his subjects. Besides the above, we find a very large collection of painters' etchings described in volumes xvii. to xxi. of Bartsch, being from three to four hundred in number; two hundred and sixty-eight English mezzotints by Faber, Simon, Becket, and others; six hundred and forty-two foreign mezzotints, including twenty-nine by Vailiant, and one by Prince Rupert, not before described, representing figures seated in a tent.

#### 'THE LENOIR COLLECTION.'

Stafford House, St. James's, London, Nov. 23, 1874.

In the review of the above book, which the *Athenæum* has done me the honour to notice in the current week's number of its pages, mention is made regarding a collection of drawings by "F. Clouet (the Second), now at Castle Howard, and representing more than three hundred persons of the Courts of Henry the Second, Charles the Ninth, and Henry the Third of France." I am not only aware of the existence of this most interesting collection of historical French portraits, but have, during the last summer, copied these as far as possible in fac-simile by Messrs. Maclure's auto-lithographic process, and hope to be able to publish these copies in one or two volumes in the course of next year.

RONALD GOWER.

\*.\* We are glad to hear this, but we would suggest to Lord R. Gower that it would be well to employ a finer process than that used in the volume he has published.

#### ENGRAVINGS AFTER REYNOLDS.

MESSRS. COLNAGHI have sent us artists' proofs of two new mezzotints after pictures by Sir Joshua. Both of the pictures are known to our readers, the one more so than the other. It is remarkable that one of these works is famous less from its own merits than owing to a superbly fine engraving, one of the best, if not the most delightful, productions of J. R. Smith; while the other has had to rely on itself for reputation, and has, nevertheless, attained, almost entirely within the last dozen years, a place among the most charming examples of simple, beautiful, and pathetic portraiture. It experienced a fate the reverse of that which befell the other picture, for it was more than once reproduced, but so badly as not to be worth looking at in mezzotint or otherwise. The first of the new prints before us represents the famous 'Pig-a-back,' comprising portraits of Mrs. Payne-Gallwey and her little daughter. The new transcript is by Mr. Zobel, and we are

disposed to believe it to be the best of his works—preferable in most respects to the private plate engraved for the late Marquis of Lansdowne from the good-humoured satire which Reynolds perpetrated at Johnson's expense, and which is known as 'The Infant Johnson,'—an imaginary portrait of the lexicographer in infancy, naked, seated, and contemplating the earth, with the weight of a dozen dictionaries on his mind.

The other new engraving is of that most delightful work known to some as 'Penelope,' and less happily styled 'The Mob-Cap,'—quite a modern name, by the way,—and otherwise most happily and more correctly as 'Miss Penelope Boothby.' The new print from this picture is by Mr. S. Cousins, and is of such fine and tender quality that we doubt much if the engraver ever did better and we are certain that he never rendered a Reynolds more pathetically or delicately. The painting may be fresh in the minds of our readers as one of the most charming of Reynolds's portraits of children; this is to say, that it is among the most exquisite pictures of children ever produced, for no one has surpassed, and very few, indeed, have approached, the childless knight as a painter of infancy.

The portrait was painted in July, 1788. There is a record in Reynolds's pocket-book that the little girl sat to him in that month; and a notice in the President's ledger, under that date, thus, "May, 1788, Mr. Brooke Boothby, for his Daughter, 52l. 10s.," tells us that part of the price was, as usual, paid before the picture was begun. This was classed, if Cotton's copy of the ledger is to be trusted, with the second payments, so that we suppose the sum to be half the price Reynolds obtained for this most delightful specimen of the most charming phase of his art, executed when his powers were at their highest. He had produced the famous portraits of Lady Elizabeth Foster, Lord Burgess, Lady Gertrude Fitzpatrick, Lord Heathfield, and others, in the year before. At this time Sir Joshua was sixty-four years of age, and he stood alone soon after, for Gainsborough died August 2, 1788. So the President was but ill paid for this masterpiece. A modern portrait-painting R.A. would get five times the sum for any dull proof of incompetency, which would not fetch ten shillings when the sitter was forgotten. How much greater is the interest of 'Miss Penelope Boothby,' as one of the very latest pictures Reynolds worked on,—after July, 1789, the President received no more sitters,—than of any one of the legions of modern portraits.

Sir Brooke Boothby was a particular friend of Reynolds, and his name often appeared in the lists of the artist's friends and pictures. He lived at Ashbourne Hall, Ashbourne, Derbyshire. In the transept of the church at Ashbourne, among other tombs of her family, is the beautiful monument of 'Penelope Boothby,' her portrait statue in white marble, by Banks, lying sideways on a pallet, reclining like a flower that has been lately cut, and beneath it the mournful inscription, "She was in form and intellect most exquisite. The unfortunate parents ventured their all on this frail bark, and the wreck was total." Reynolds painted, as we have said, this demure, shy, soft-eyed little maid in her quaint mob-cap, black sash, and mittens; with her pure small hands put before her, as if there were something—of the housewifery sort probably—to be done in this world, and she must consider her share of the task. The sweet little creature died not long after, and her father recorded, in a queer, but not really affected, way, his sense of his loss, by publishing, in folio, 'Sorrows sacred to the Memory of Penelope,' 1796. Sir Brooke was deep in all the blue-stockings of the day, and a close ally of Miss Seward, Dr. Darwin, and the Edgeworths: he was the seventh baronet of his family, and died in 1824. Reynolds painted him (he had a wart on his nose, according to J. R. Smith's print) and his wife, Penelope's mother, and he had painted Sir William Boothby, and, for the latter, a certain Nancy Reynolds. For Penelope's father, then Mr. Brooke Boothby, he

painted the famous 'Venus chastising Cupid,' also a 'Landskip.' Before the father was mourning for his daughter (she died in 1791), he employed, 1789, T. Park to make a mezzotint engraving from the portrait of Penelope, but it turned out to be a wretched thing, quite unworthy of the beauty of the demure little angel it professed to represent and of her portrait. The picture was likewise engraved by T. Kirk, but that horrid caricature in line showed, instead of the damsel of five years old,—she was born in 1783,—a maid of fifteen! The estate of Ashbourne Hall was sold in 1846, and with it, we believe, this portrait. It is said to have been again sold in May, 1851, to Mr. Windus, for 290 guineas, and at his sale, March 26, 1859, was purchased by Earl Dudley for 1,100 guineas. The picture was at the Royal Academy Winter Exhibition of 1871, and at the International Exhibition, 1862.

It would be but a poor compliment to Mr. Cousins's fine mezzotint to say that it is incomparably the best transcript that has been made from Reynolds's picture. T. Park's print is simply bad, while that by Kirk is worse: neither of these precious productions has more than a faint resemblance to the original picture. It is not worth while to discuss them. Mr. Cousins's copy is absolutely delightful, and is among the happiest translations from Reynolds. The general softness and warmth of the picture are admirably given, and Mr. Cousins displays a fine sense of the peculiarities of texture which affect us so powerfully in looking at Sir Joshua's pictures. The style of the original in the handling of the draperies is faithfully represented, especially in the white frock of the child, a most important element. Here the grey semi-transparency of some portions, the white of the denser parts, the lightness and softness, the breadth and brilliancy of all, are excellently rendered, while the expression is given with nearly complete success. How high this praise is those will understand who compare prints with pictures. Even the somewhat waxen whiteness of the child's tint is suggested in the plate. The mouth is very fine, although the lips lack something, not much, of the tenderness of expression and exquisite modelling of the picture. We think the hair is slightly darker than the pale, golden, honey colour of those delicious locks warrants, and that this excess detracts from the keeping of the whole reproduction. Also, that the background lacks a little of the indefiniteness which is so charming in a work of this kind, for it intrudes on the face and form, especially on our left. On the whole, the print is a marvel, and is by far the best modern copy from a Reynolds.

The picture of 'Pig-a-back' belongs to Lord Monson, and, owing to J. R. Smith's mezzotint, is much better known than 'Penelope': it is also a work of much greater pretensions than the likeness of the child. 'Mrs. Payne-Gallwey and Child,' as the picture is commonly called, shows the young mother with her little one on her shoulders as if they were indulging in a frolic together. The child wears a broad-brimmed hat, that scarcely holds to its head, looks over the lady's shoulder with dove-like eyes, and clings with a fairy arm, that is stayed in its place by one of the mother's hands, while the other holds up the little burden behind. The companionship thus indicated was not destined to last. The picture was painted by Reynolds about 1779: he received 70l. in December of that year, doubtless a moiety of the price. The lady was Philadelphia, daughter of General De Lancey, and wife of Stephen Payne, who afterwards took, the name of Galloway—Toft's Hall, Norfolk. She died in 1785, aged twenty-seven. Her husband was well known among the *virtuosi* of his day: his portrait is in one of the Dilettanti pictures, which are now in Willis's Rooms, St. James's. He is the man who appears seated, in the act of drinking from a glass which thus shows a ring across his face. The only child of Mr. and Mrs. Payne-Galloway was Charlotte, who, in 1797, married John Moseley, Esq., of Glenham House, Suffolk. 'Pig-a-back' was exhibited at the International Exhibition, 1862.

Mr. Zobel's engraving of the 'Pig-a-back' is a charming reproduction of the noble original. The child's face is one of the most beautiful in the history of portraiture, and the mother's expression is equally fine. The engraving is a masterpiece of its kind, and the execution is of the highest quality.

We have been much interested in the new engraving of 'Pig-a-back' by Mr. Zobel. The original picture is a masterpiece of portraiture, and the engraving is a fine reproduction of it. The child's face is particularly beautiful, and the mother's expression is equally fine. The engraving is a masterpiece of its kind, and the execution is of the highest quality.

The new engraving of 'Pig-a-back' is a fine reproduction of the original picture. The child's face is particularly beautiful, and the mother's expression is equally fine. The engraving is a masterpiece of its kind, and the execution is of the highest quality.

Mr. Zobel's plate has been executed with uncommon care and skill, and with great feeling for the peculiarities and high qualities of the original, which is one of Reynolds's masterpieces. The charm of the faces is only inferior to that of the noble rendering by J. R. Smith, whose plate is one of the finest of English mezzotints. The lady's cheek is, perhaps, a little defective in modelling, and of too uniform a roundness. The same may be said for the face of the child, the eyes in which were delightfully given by Smith. Smith's print being so extremely rare, one is thankful to have Mr. Zobel's excellent and agreeable work.

## MR. MILL.

We have received from M. Rajon, the distinguished French engraver, an artist's proof of his etching from Mr. Watts's portrait of the late Mr. J. S. Mill. The portrait is, as most readers know, a little more than a bust; the face is slightly turned to our left—hardly in three-quarters view. The etching, which is elaborate, yet delicate and fine, gives the face on a scale a little smaller than the palm of one's hand, and is quite sufficiently large to show the features fairly, and render their expression and character to perfection. The etching is in every sense worthy of the original and the subject, so that it is a modern masterpiece, so strong and yet so delicate is its execution, so complete is its fidelity to the portrait. Wherever M. Rajon has had to translate the learned draughtsmanship of Mr. Watts,—the chiaroscuro of his painting, the astute, yet over-sensitive look of the visage, the subtleties of the modelling, e.g., where the finely lined skin was spread over hard bone, flexible, smooth cartilage, furrowed flesh and sinews,—there the craft of the etcher, his indomitable patience, and inexhaustible learning are apparent. There are few finer things in current etching than the way in which the skin forms in shallow wrinkles are drawn on the cheek bones; descends in its flexibility to the hollow above the zygomatic arch, and then seems to spread over the broad and stately forehead, shining faintly where it is smoothed at the temple. The execution of the mouth is exquisitely solid and faithfully fine; the lips are quite a triumph of handling, and intensely pathetic in their look; there and in the eyes the picture is admirably sound: nothing could be better than the treatment of these features. The hair, in its light, curling masses, is deliciously reproduced. The light and shade of the work has been made a subject of careful study by one of the most learned and skilful etchers of this age, for as such is M. Rajon known throughout Europe and America. Finally, we are bound to say that the etching is an absolutely successful translation of the picture into black and white.

## Fine-Art Gossip.

The private view of the Winter Exhibition of the Institute of Painters in Water Colours takes place to-day (Saturday); the gallery will be opened to the public on Monday next.

It is said that the missing portion of Murillo's St. Antony has been found, cut in two, one portion containing the head, the other the body. We repeat this with, as French journals state, all possible reserve.

A new journal, to be styled *L'Art Revue Hebdomadaire Illustrée*, is announced to appear next month in Paris. It will comprise etchings and engravings in wood; the first number will contain an etching by M. E. Boivin, after a picture by Boucher, styled 'L'Heureuse Mère,' in the collection of M. Mélot, of Brussels.

A CATALOGUE of the Etchings and Drypoints of J. A. M. Whistler, by Mr. Ralph Thomas, of New Barnet, has been privately printed, and will be welcome to those collectors who can obtain it. A prefatory note informs us that Mr. Whistler began etching about 1859, and in that and the two following years produced a large number of such works. The designs described in this Catalogue amount to eighty-six in all, and comprise many

with which our readers are already familiar, and others which are much less known. Each work is briefly described, with its signature and other marks, dimensions and other particulars. Some of these productions must be extremely rare, e.g., that to which Mr. Thomas gives the number 49, 'The Thames,' of which the cataloguer has seen but a single proof, the one in the Print Room, British Museum, a national collection which is rich in these examples of the skill and feeling of an admirable artist.

In the second portion of the choice collection of rare engravings and drawings, formed by the Hon. Hugh Howard, and sold by Messrs. Sotheby, Wilkinson & Hodge last week, several Rembrandts sold for very high prices. Portrait of himself, leaning on a stone sill, second state, 43l.—Triumph of Mordecai, 21l.—The Presentation, 26l.—Christ healing the Sick, 106l.—Christ in the Garden of the Mount of Olives, 24l.—Christ before Pilate, first state, 251l.—The Crucifixion, first state, 211l., and third state, 71l.—Christ taken down from the Cross, 24l.—Return of the Prodigal Son, 23l.—St. Jerome sitting before a Tree, 37l.—St. Jerome reading, 43l.—The Skater, 20l.—The Onion Woman, 24l. 10s.—Woman with an Arrow, 20l.—Omval, 27l.—Amsterdam, 28l.—The Sportsman, 30l.—Three Trees, 82l.—Peasant, with milk pails, 23l.—Village near the High Road, fourth state, 26l.—Village, with square tower, 21l.—Canal, 27l.—Landscape, with a vista, third state, 28l.—Arched Landscape, with sheep, 29l.—Landscape, with cottage and hay-barn, 20l.—Landscape, with a mill-sail seen above a cottage, 24l.—Village, with canal and sailing vessel, 22l.—Goldweaver's Field, 36l.—Portrait of J. C. Silvius, 31l.—Dr. Faustus, 25l.—Great Jewish Bride, 34l. The entire sale of 406 lots produced 3,030l. 5s. 6d.

THE Society of Lady Artists will hold an exhibition in Great Marlborough Street next spring.

## MUSIC

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Sir Michael Costa.—FRIDAY NEXT, December 11, Handel's Oratorio, 'SOLOMON.' Principal Vocalists: Miss Edith Wynne, Mrs. Suter, Madame Patey, Mr. Vernon Rigny, Mr. Thurley Beale. Organist, Mr. Willing.—Tickets, 3s., 5s., 10s., 6d.—The Forty-Third Christmas Performance of the 'MESSIAH' will take place on FRIDAY, December 12. Tickets now ready.

MR. RIDLEY PRENTICE has the honour to announce that his EVENING CONCERT will take place at the Alexandra Hall, Blackheath, on TUESDAY EVENING, December 2, commencing at eight o'clock. Artists: Miss Edith Wynne, Miss Alice Barnett, Mr. Henry Guy, Mr. Henry Holmes, Mr. Henry Parker, and Mr. Ridley Prentice.—Tickets 5s., 3s., 2s., 1s., 6d., 3d., and 2d.—Programme of Mr. Burdett, Blackheath, The Village, Blackheath.

## 'LES PRÉS SAINT-GERVAIS.'

To please the Parisians, it may be presumed, M. Charles Lecocq has called his last three-act opera an *opéra-bouffe*; but if our readers infer from this that 'Les Prés Saint-Gervais' is of the Offenbach school of burlesque, they will form a most erroneous notion of the music. It is an *opéra-buffa* in the Italian sense, as illustrated by Cimarosa in the 'Matrimonio Segreto' and the 'Astuzie Femminili,' by Gnecco in 'La Prova d'un Opera Seria,' by Rossini in 'La Cenerentola' and 'Il Barbiere,' by Donizetti in 'Don Pasquale' and the 'Elisir d'Amore,' and by Flotow in 'Marta.' Moreover, taking the French *opéra-comique* as a standard, M. Lecocq's style is as orthodox as that of Auber in 'Le Domino Noir' and 'Les Diamans de la Couronne,' and of M. Gounod in 'Le Médecin malgré Lui.' To cite also German comic opera, 'Les Prés Saint-Gervais' is as classic in form as the 'Abou Hassan' of Weber. The *Athenæum*, in first calling attention to the 'Cent Vierges' and the 'Fille de Madame Angot,' when these two works were represented in Brussels, pointed out that the composer, although he did commence his career at the Bouffes-Parisiens, following in the wake of M. Offenbach in his two one-act operettas, 'Le Barbier de Trouville' and 'Le Testament de Madame Crac,' as also in the three-act opera, 'Fleur de Thé,' was adopting a new line for himself, that he was showing that he had pronounced individuality, and that he was destined to become the Auber of French

opera if he continued to improve. 'Giroflé-Girofla' has since indicated that M. Lecocq's approximation to the master-minds of the really national school of the lyric drama in France is becoming still nearer. Indeed, when we look back at the early operas of Grétry, Dalayrac, Boieldieu, Hérold, Auber, Halévy, Adolphe Adam, &c., we observe a marked resemblance between M. Lecocq and his predecessors. His style is undergoing a transformation; and it is impossible not to be struck by the advance in the quality of the score of the 'Prés Saint-Gervais,' the English adaptation of which, by Mr. Reece, was heard, for the first time, last Saturday, at the opening night of that elegant and comfortable theatre—the Criterion. In the *Athenæum* of the 21st ult. (ante, 2456), we gave a notice of the first performance of the work at the Variétés, on the 14th inst.; and we stated that Mr. Enoch, the London publisher, had been supplied with early proofs of the drama and music, so that the rehearsals here were going on simultaneously with those in Paris. But at the eleventh hour, to the annoyance of M. Lecocq and of the *libretto* writers, MM. Sardou and Gille (not Gillé, as some of our contemporaries print it), M. Bertrand insisted upon altering materially the third act, and he also hurried on the bringing out of the opera at the Variétés—so much so that the overture was almost improvised. The *Athenæum* added that on the second night in Paris "divers cuts" had been made; but at the Criterion there was no time to alter or curtail, so that the English version is as nearly as possible the original piece. It may be stated at once that excision in the second and third acts was obviously required here, for the opera lasted three hours and a half. We need not dwell on some well-painted scenes by the Messrs. Grieve, or the picturesque costumes of the Louis the Seize period, or the remarkably efficient *ensemble* secured through the skill and zeal of the musical director and conductor, Mr. Stanislaus, whose orchestral and choral forces have been judiciously selected and organized, or on the able translation of the *libretto* by Mr. Reece, who has made good use of M. Sardou's vivacious vaudeville and M. Gille's clever poetry, for after all it is on the score of M. Lecocq that the Criterion will have to rely to win popularity for 'Les Prés Saint-Gervais.' There can be no hesitation in pronouncing a decided opinion, that in no previous opera has the composer displayed a more melodious vein; that the themes are thoroughly tuneful, and that, more than this, the skill of the practised musician is evidenced in the music assigned to each leading part, and in the interesting and piquant treatment of the orchestra. The dignified tone of the airs of the Prince de Conti is contrasted with the homely style adopted in the part of the grisette Friquette, the military ardour of the Sergeant Larose with the pedantic solemnity exhibited by the pedagogue Harpin, before his true character is revealed, and he is discovered to be a dissolute frequenter of the Paris Cremorne of former days. The gaiety of the music is not affected by the broad situations of the drama. This freedom from coarseness is a remarkable point in the music, and is conspicuous in the pic-nic scene, and in the frolicsome gambols of the students and of the professors. M. Lecocq has evidently studied, like M. Gounod, the scores of Mozart, and shows his predilections in the choice of the wood band for the orchestral accompaniments. Brass and percussion come in naturally with the *fanfares* of the regiment of Conti. The principal pieces in the first act are a lively opening market scene, with various groups crossing the stage—a delicious air, 'La Rose et le Muguet' (the Rose and the Lily), replete with sentiment, and yet piquant; the vigorous *aria d'entrata* of the Sergeant, the subject of which is heard in the *entracte* between the first and second acts; the chorus of pedagogues, who adjure their pupils to bear in mind "Labor improbus omnia vincit," and then in an "aside" singing of their revelries, but on seeing the students watchful, returning to the refrain, "Magister dixit," &c. This piece will be as popular as the Conspirators' Chorus in 'La Fille de Madame Angot.'



The Prince de Conti has bright and brilliant songs, "In face of all tuition" and "I tremble! I start!" A telling *finale* finishes the first act. In the second act, Fiquette has two airs. One of them, in which the grisette rates the precocious Prince for his presumption, is not only pretty and quaint, but the words convey a wholesome lesson, not lost on the Royal Prince, who has been misled by his preceptor, Harpin. There is a duet between the Prince and Larose, which is exquisite for its *finesse* and delicacy of expression; the soprano leads off with the words "Say, canst thou read?" the Sergeant recalls the melody to mind, and joins in the second verse, and the intermingling of the tenor and soprano voice, with most graceful accompaniments sustaining the voice, render this duet a perfect gem; it is a number to which any musician, be he who he may, would be proud to attach his name. In the second *finale*, M. Lecocq appears to have had Signor Verdi in his memory, so far as regards its development; it is the malediction of M. and Madame Nicole on their daughter Angélique for having fallen in love with Grégoire, their apprentice. The picnic scene is enlivening and joyous, and the *cotillon* of the *finale* leading to the quarrel and challenge between the Prince and Larose is spirited. In the third act, after a chorus (omitted in Paris) of spectators of the duel, the Prince being slightly wounded, the action passes quickly to the scene of the *cotillon*, in which the Prince, whilst exclaiming "Dance" to each partner in succession, turns the tables on the scoffs he has met with from the *badauds*, but, as Larose says, there is virtue in the "swells" after all, for the Prince reconciles the parents of Angélique to her union with Grégoire. M. Sardou has certainly imparted to the juvenile Prince nobility of soul, and the opera ends most morally, its termination being very different from the ordinary termination of French pieces.

The solo singing in this sprightly and charming opera was infinitely superior to the acting, which, doubtless, will improve with practice. Madame Pauline Rita, as the *Princesse*, carried off the vocal honours; and if the lady be reproached for not being a *Déjazet*, she can reply that even Madame Peschard failed in Paris to dispel the remembrance of the famous actress of the Boulevard du Temple. At all events, Madame Rita is ladylike, and that is a quality so rarely seen on our modern stage, that it renders her histrionic defects bearable. Her vocalization is charming: she phrases well, has a keen sense of accent and time, and possesses a perfect shake. As a singer, she is a *rara avis*, with a thin but thoroughly sympathetic soprano. Miss Catherine Lewis, who was *Fiquette*, undertook the part played in Paris by Mlle. Paola-Marié at a few hours' notice; but there was something promising about her singing. She has yet to acquire the angular action of the arms of a *Grisette* and her independent bearing. Mr. Brenner, who is a robust tenor, acted and sang the *Sergeant* capably. There was a tendency to exaggeration on the part of the representatives of M. and Madame Nicole and of Grégoire; and Mr. Connell failed to impart to the *Pedagogue* the serious and professional bearing necessary to form a contrast with his subsequent joviality when out for enjoyment at the *Prés Saint-Gervais*. By toning down the comic portions, which are not burlesque, but genuine comedy, the English version will be vastly improved; but the musical *ensemble* was certainly by far the best of any execution yet heard of M. Lecocq's operas in this country.

## CONCERTS.

HANDEL's setting of Milton's 'L'Allegro ed Il Penseroso' was for some years a favourite work at the Three Choir Festivals, but after a while excerpts only were selected, and of late but three or four numbers have found their way in the programmes. Much the same result has attended the performance of the work at the London concert-rooms. Madame Lind-Goldschmidt essayed a resuscitation for a charitable purpose, but the "Ode" as it is called, without any authority either from Milton or Handel, made no impression. The *bravura*

song, "Sweet bird," with flute *obbligato*, for a soprano, is a show-piece which will always tempt *prime donne*; but it is to be doubted whether the experiment tried at Sydenham, last Saturday, of reviving the work, will be heard again, for Handel, like Homer, sometimes slept, and the work is not even lively, much less to say mirth-inspiring. Indeed, we did not expect a vivacious rendering of the composition, which is intrinsically dull, at the Glass Palace. It was curtailed, and lasted only an hour and a half; but somehow or other the orchestra was not up to the usual mark, and the players of the stringed instruments were more mechanical than expressive, more rough than refined. And Herr Franz has been so studiously abstemious in his additional orchestration, that the thin score of Handel has been but little vivified. No doubt when the composer of the 'Messiah' presided at the organ, he introduced various embellishments which Dr. Stainer did not like to venture upon last Saturday. Madame Lemmens and Mr. Lloyd sang their solos carefully and cleverly; but the basso, Mr. Whitney, was hoarse, and Miss E. Spiller's voice was "inaudible in the gallery." The "Ode" was preceded by Handel's 'Esther' overture, in which the solo oboes, M. Dubrucq and Mr. Peisel, distinguished themselves.

Herr Raff's Sonata in D major, Op. 123, No. 3, for pianoforte (Dr. Von Bülow) and violin (Herr Straus), was played, for the first time, at the Monday Popular Concerts on the 30th ult. The work was received with decided approval, and the two executants were recalled at the close of their masterly interpretation. The sonata is one of a series of five similar works, and is dedicated to the late Ferdinand David, so long the leading violinist of the Leipzig Gewandhaus Concerts, and brother of the famed pianist, the late Madame Dulcken. There is nothing abstruse or complicated in the four movements; and the only drawback is diffuseness. The themes are well defined; the opening *allegro* at once won the suffrages of the hearers. The movement in D minor, which stands for the Scherzo (*allegro assai*) is somewhat scrambling, and there is abruptness in the transition to the trio in B flat major. The Andante (*quasi larghetto*), in G major, is full of tenderness; the *finale* is forcible and taking. Herr Rheinberger's pianoforte and string quartet, in E flat major, Op. 33 (MM. Von Bülow, Straus, Zerbini, and Piatti), was performed for the third time; so that the living composers of Germany were well represented. Dr. Von Bülow selected for his solo J. S. Bach's Fantasia Cromatica, in D minor, which he played at his recitals with such striking effect, and the sensation was no less great last Monday. The execution of the fugue was, indeed, marvellous. The pianist was right in declining the re-demand after being twice re-called. Mlle. Nita Gaetano was the vocalist, and Mr. Zerbini the accompanist.

At the second of the interesting Musical Evenings in St. James's Hall, on the 2nd inst., the string quartets were the E flat, No. 10, Op. 74, of Beethoven, and the D, No. 3, Op. 50, of Haydn, played by Messrs. Henry Holmes, Betjemann, Amor, and Signor Pezze. The other pieces were Schumann's Sonata in a minor, for pianoforte and violin, and a Pianoforte Solo by Mendelssohn (Miss Julia Augarde). The vocalist was Miss Nessie Goode, and the conductor, Mr. Walter Macfarren. These chamber composition concerts are steadily gaining ground in musical circles; for the schemes are well selected, and modern works are not disregarded, while the execution is careful and conscientious. The playing of Miss Augarde seemed to be the event of the evening. She does not appear to be above sixteen years of age, and exhibits much intelligence in Schumann's Sonata and in Mendelssohn's Andante and Rondo Capriccioso in E (encored). If Miss Nessie Goode had more power, her singing of Mr. Walter Macfarren's two songs, "Welcome Spring" and "A Widow (gy. window) Bird sate mourning," and of Mendelssohn's 'Maiden's Thoughts' and Herr Brahms's 'Lullaby,' would have been more effective; as it was, her *pianissimo* in the last-mentioned air secured the demand for its repetition.

Mendelssohn's 'Elijah' was announced for the "Oratorio Night" at the Royal Albert Hall, on Thursday, with Madame Campobello Sinico, the Misses A. Williams, Dones, and Sterling; Messrs. Sims Reeves, Montem Smith, G. Carter, Horscroft, Stanley Smith, and Whitney, principal singers; Dr. Stainer, organist; and Mr. Barnby, conductor. Miss Emma Barnett introduced, on the "English Night," her brother's new Pianoforte Concerto, in D minor, conducted by the composer, Mr. J. F. Barnett. Mr. Sims Reeves has been at his best at the recent concerts, especially in the 'Israel in Egypt,' but a most unjustifiable liberty was taken with Handel's score, and all the bass chorals were made sing the duet, "The Lord is a Man of War." When Dr. Liszt's introduction of a Largo from a Polonaise by Weber into another Polonaise, was noticed the other day, there was expression of indignation, but we have not observed that a much more flagrant change in a composer's score has been condemned. If such Vandalism had been imitated or originated by the Sacred Harmonic Society, what an outcry would have been raised against Sir Michael Costa, who is abused enough if he ventures upon additional accompaniments, although justified, by the precedent of Mozart and other distinguished musicians, in expanding the thin scores of Handel. Dr. Von Bülow, on the "Classical Night," chose the Emperor Pianoforte Concerto of Beethoven, No. 5, in E flat.

## THE THREE-CHOIR FESTIVALS.

THE Dean and Chapter of Worcester have shown that they were more cunning of fence than their courteous opponents, the noblemen and gentlemen who are the Stewards for the Musical Festival of 1875. Dr. Grantham M. Yorke, the Dean, who acts as penman for the Chapter, takes full advantage of the statement of the Stewards, that they had no intention to impute "breach of faith" to the caputular body for not carrying out the "understanding" come to in 1870. Of course, if Dr. Peel had remained Dean the understanding would have been carried out, and the Festival would have been held as usual next year. But in their reply of the 25th ult., addressed to the Stewards, the Dean and Chapter, after humiliating them, coolly decline to enter into any discussion of the arguments for the continuance of the Festivals. And so the Stewards are snubbed, and their application for the use of the Cathedral for the Three-Choir meetings is scornfully rejected. Dr. Yorke lays stress on the responsibilities of the Chapter, forgetting that there is a liability imposed on them by their predecessors for more than a century as to the form and conduct of the Festivals. Who are these men who stigmatize the acts of the most pious and learned pastors who have adorned the Episcopate, and who never disgraced the Chapter House by coming in collision with the citizens of the city, and the people within the diocese generally? Is it to be supposed that sermonizing will do more to aid the cause of charity than the jubilant strains of Handel and Mendelssohn, interpreted by a most experienced *ensemble* of artists, vocal and instrumental? We all know what ordinary Cathedral services are, and choral performances are no more than an exhibition, on a larger scale, of mediocrity. However, the fiat has gone forth so far as regards Worcester—the cathedral will be closed to the Festival, and religious services are to be substituted. Who will attend them? Who will drop money into the plates at the doors? Will the choirs of Hereford and Gloucester join in these "services" which are to be substituted for the highest class of sacred music?

So far as Hereford is concerned, the Dean and Chapter will utterly ignore Dr. Yorke and his doings; they concur in the views of the Bishop of Worcester, who advocates the continuance of the Festivals. What Gloucester will do in 1876 there will be time to consider; the Dean and Chapter will perhaps watch what happens in the autumn of 1875 at Worcester. But what course will the Stewards take in Worcester? They are

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backed up by all classes of the community, of all shades of politics, and they may have a festival of their own in one of the churches, and use the Guildhall for the secular concerts, or they may go to the expense of the erection of a large music-hall—a temporary edifice. They may, perhaps, choose to wait until in the natural order of things a new Dean of more enlightened views be appointed, and then there will be a revival of the Cathedral performances as the right sequence of the restoration. Meanwhile, Worcester will be a pleasant place to reside in, with the Bishop at variance with the Dean, and the Dean and Chapter setting at defiance the vast majority of the inhabitants of the town, as well as the nobility and gentry of the county.

### Musical Gossip.

M. LECOCQ'S 'Giroflé-Girofla,' having filled the Gaiety Theatre to overflow on the 28th ult., at the resumption of the Saturday morning performances, will be repeated this afternoon (December 5), with the Islington Philharmonic troupe. Those who have seen the work at the Strand Opéra-Comique, with the Brussels company of M. Humbert, will not accept the English execution as doing justice to the opera, for the *ensemble* is somewhat rough, the acting rather coarse, and the solo singing, as to intonation, very ear-trying; but the cast, *faut de mieux*, must be endured, as there is no other version than that produced at Islington. 'La Fille de Madame Angot,' with the regular "Gaiety" staff, has fared better this week; but the non-appearance of Mr. Arthur Cecil in Ange Pitou has been a disappointment.

HANDEL'S 'Solomon' will be revived by the Sacred Harmonic Society next Friday (the 11th inst.), with Sir Michael Costa as conductor.

THIS day (December 5), being the anniversary of the death of Mozart (in 1792, at Vienna), the Crystal Palace programme will be devoted chiefly to his works, including a Concerto for violin (M. Sainton) and orchestra, for the first time in this country. Mr. G. A. Macfarren's Festival Overture, played at the late Liverpool Festival, will also be introduced.

THE Birmingham journals have recorded a curious incident, under the heading "Carlotta Patti in a rage." The firm of Harrison, the music publishers, had announced an evening concert, with Madame Carlotta Patti, Madame Grandville, Signor Danieli, Mr. Wadmore, and Mr. Lindsay Sloper, as the artists; but the speculators gave such offence to Madame Carlotta by announcing her as "the sister of Adeline Patti," which she is, that the lady took her departure for London half-an-hour before the time of beginning the concert. Mr. Lindsay Sloper and Mr. P. Harrison explained the matter to the audience, that they had vainly essayed to pacify Madame Carlotta, who "stopped her ears with her hands," in order not to listen to the explanation that no offence was intended, but it was in vain. The money was returned to those who declined to remain, leaving about one-fourth of the audience to hear the other performers. Surely there must have been some other reason for Madame Carlotta Patti breaking her engagement, as in London she has been almost always announced, when she sang, as the sister of Madame Adeline Patti, in order that it might not be supposed that it was the latter who was going to appear.

MR. DANNREUTHER will deliver two lectures on Mozart and Beethoven, with pianoforte illustrations, during the forthcoming season of the Royal Institution.

It is to be hoped that the Hanover Square Rooms, the best concert-hall for sound and ingress and egress, are not to be lost to the musical world; but it is rumoured that the edifice has been taken for an international club, "Le Cercle des Étrangers."

Two questions are agitating musical circles in Paris—the first, being the choice of the work for the opening, next month, of the new edifice, the National Opera-house; and the second, the

acoustical properties of the theatre. As for the opera to be selected, the favourites are Auber's 'Muet de Portici' ('Masaniello'), Halévy's 'Juive,' M. Gounod's 'Faust,' and M. Ambroise Thomas's 'Hamlet.' Seeing that Madame Nilsson has been expressly engaged to play Ophelia, and will be in Paris in a few days for the rehearsals, it is not likely the choice originally made by M. Halanzier will be altered. One suggestion is, to take an act out of each of the operas we have mentioned, as attention will be absorbed with contemplating the new theatre. M. Faure has signed a two years' written engagement with the Director, to supersede the verbal one. The test of sound last Tuesday, by filling the theatre, has not proved conclusive. The band played Auber's 'Masaniello' overture and Weber's 'Der Freischütz,' and it was found that the orchestra was sunk too low beneath the stage, a defect not uncommon in Continental opera-houses. The raising of the flooring of the orchestral platform will be absolutely necessary. The choral selections, from the 'Huguenots' and from 'Faust,' proved much more satisfactory in showing off the voices distinctly; the solo, by M. Gailhard, the baritone-basso, satisfied the auditory that the vocalists will have no cause of complaint. The uselessness of former trials with an empty house was fully proved.

A ONE-ACT opera, by M. Jean Conte (Prix de Rome), called 'Beppo,' based on Byron's poem, has been produced at the Opéra-Comique.

SIGNOR VERDI, formerly a Deputy in the Legislative Assembly of Italy, has been nominated Senator.

A PAMPHLET, published in 1836, in Amsterdam, by Heer Van Marsdyck, to prove the Dutch origin of Beethoven, has been answered by M. Edouard Grégoir, who, in a short notice of the family of Beethoven, printed at Antwerp, claims the composer of the Nine Symphonies as of Flemish origin, tracing the pedigree of the Beethovens up to the seventeenth century at Leefdael, near Louvain, and ascribing to a branch established at Antwerp towards 1650 a direct line up to Louis Beethoven (grandson of a musician), who left Antwerp for Bonn, and was the grandfather of the master-mind. There are Beethovens now at Maestricht, Tongres, and Tirlémont. The last member of the Antwerp branch was the mother of the marine-painter, Jacob Jacobs, who is still living, and who supplied M. Grégoir with interesting particulars. She was named Marie Thérèse Van Beethoven, and died in Antwerp, 23rd of January, 1824.

It is stated that the famous German tenor, Herr Sonthem, who has been ill for two years, will shortly resume his place at the Royal Opera-house in Stuttgart. His voice is of the Donzelli-Duprez and Tamberlik class—a robust tenor, who can attack the c sharp from the chest.

HANDEL'S 'Hercules' has been performed at Berlin by the students of the Imperial Conservatorium, under the direction of Herr Joachim, in the Singakademie Saloon. The leading solo singers were Mesdames Joachim and Schultzen von Asten, and Herren Hentschell and Otto. Miss Minnie Hauck, the American *prima donna*, who sang at Covent Garden when Mr. Mapleson had a winter season of Italian Opera, and who has been very popular in Vienna, has achieved great success in Berlin, in 'Mignon,' at the Imperial Opera-house. A new Symphony, by Herr J. Svendsen, has met with great favour at the third Gürzenich concert, in Cologne, conducted by Herr Hiller.

HERR MÜLLER, who, after singing an air in Auber's 'Fra Diavolo,' at the Opera-house in Vienna, presented himself before the stage-lights to acknowledge the applause of the audience, thereby interrupting the progress of the piece, was fined forty-five florins on his return to the "wings" (side scenes) for having disregarded the new regulations of the Government officials, prohibiting the obeying by artists of any "recalls" until the end of the act or of the opera. This fine is the first blow directed against the leading singers, of whom the *prime donne* are the greatest sinners,

for their senseless vanity in exacting ovations which are too often mere shams, organized by their agents. As the authority of the Lord Chamberlain and of the Licensor does not extend to the prohibition of recalls, bouquet-pelting, &c., it is for the independent and paying portion of audiences here to oppose the *claqueurs*, and it is in the real interest of managers to put a stop to a premeditated *furor*.

THE *Journal de St. Pétersbourg*, of the 28th ult., reports that Madame Nilsson played for the last time on the 26th, in 'Mignon,' thus closing her engagement in Russia. It was the birthday of the Grand Duchess Cesarevna, and the Imperial family presented the *prima donna* with a rich necklace and bracelet of rubies and diamonds during the begging scene of 'Mignon.' Madame Nilsson had to sing a Russian air, 'Lioubi m'énia,' by desire, at the end of the opera. Mdlle. Marimon was to make her *début* after the departure for Paris of Mdlle. Krauss.

### DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. R. Chatterton.—On MONDAY, and DURING the WEEK, at 7 45, 'RICHARD CŒUR DE LION.' Principal characters by Miss Wallis, Miss Bessie King, Mr. J. Anderson, Mr. W. Terriss, and Mr. Creswick. Preceded by 'TEN of 'EM,' an Operetta-Bouffe. To conclude, each Evening, with 'HERE, THERE, and EVERYWHERE.'—Doors open at 6 30; commence at 6 45.—Prices, from 6d. to 2 l. 6s.—Box-office open from 10 till 5 daily.

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### Dramatic Gossip.

It was to be expected that the success of Mr. Irving's Hamlet would lead to the production of new burlesques on the tragedy. One of them has been given at the Princess's, with the title of 'Hamlet the Hysterical, a Delirium in Five Spasms.' Mr. Belmore plays Hamlet. The only criticism the piece deserves is involved in the expression of our regret at seeing the actor in the part.

'LA BOULE,' the new comedy of MM. Meilhac and Halévy, produced at the Palais Royal, is, like most of the later works of the same authors, an elaborate farce. Four acts are taken to illustrate the growth and progress of a conjugal misunderstanding, originating in the use by Madame of a hot-water bottle, to which Monsieur objects. The intrigue, if such a name can be bestowed upon an idea so fragile, is complicated with the amorous escapades of a venerable Lovelace. MM. Geffroy, Lhérier, and Gil-Péres play with their customary animation, and the whole is a success. 'Le Moine,' the title originally bestowed upon the piece, is the common name of the bed-warmer, which is the cause of the dispute. In the present state of parties in France, this title was considered dangerous, and was condemned by the censure.

'ADRIENNE LECOUREUR' has been revived at the Comédie Française. The principal parts are assigned to MM. Got and Laroche, Madame Favart and Madame Arnould-Plessy.

'HÉLOISE ET ABELARD,' the most unbridled of recent Parisian "eccentricities," has been revived at the Folies-Dramatiques, with MM. Mario Widmer, Milher, and Emmanuel, and Mesdames Desclauzas and Van Ghell in the principal rôles.

'LE MANGEUR DE FER,' a five-act drama of M. Edmond Plouvier, first given eight years ago at the Ambigu-Comique, has been produced at the Théâtre de Cluny, which has once more quitted for melo-drama its old walk of comedy.

'PHILIBERT,' by M. Émile Augier, is in rehearsal at the Théâtre Français, for the *début* of Mdlle. Émilie Broisat.

'BRELAN DE MARIS' is the title of a *lever de rideau*, by M. Guénée, produced at the Théâtre des Folies-Marigny.

'LES FEMMES SAVANTES' has been given at the Odéon, with M. Dalis, an actor of provincial repu-



tation, in the rôle of Chrysales. The début was successful.

THE unfortunate Théâtre du Vaudeville again changes hands, M. Cormon being replaced in the management by M. Harmant. This transference of the reins seems to imply that the idea of converting the house into a home of music has been abandoned.

### MISCELLANEA

*Timon of Athens*, iv. 3, 38.—In adducing the word *wop-eyed*, Mr. Fleay does not tell us what that word means. It is worth while to add that the syllable *wop* is intelligible enough, since the Old English *wop* means a weeping, and is the substantive connected with the verb to *weep*. In the 'Ayenbite of Inwyt,' ed. Morris, p. 265, we have, 'Ther is wop and grindinge of teth,' i. e., there is weeping, &c. The beautifully expressive word *wopig*, i. e., weepy, full of weeping, occurs in the A.S. poem of 'Juliana,' ed. Grein, l. 711. The word *wop-eyed* would now be expressed, accordingly, by *weep-eyed*. WALTER W. SKEAT.

'The Storm.'—Can any of your readers tell me who is the author of the words of the well-known old sea-song, "Cease, rude Boreas!"? George Steevens, the commentator, has had the credit of it. It has also been attributed to Capt. Thomson, who wrote "The top sails shiver in the wind," (circa 1780) and "Loose every sail to the breeze." (This writer, in 1773, started, in conjunction with John Macmillan, the *Westminster Magazine*.) The Rev. James Stanier Clarke, who edited, in 1804, an edition of 'The Shipwreck,' thought that the words of the song were by Falconer. "Thus far, at least, is certain," says he: "Falconer used to repeat with particular pleasure to his friends some lines of a similar poem which had then appeared and always considered the Storm as a sublime subject for such a composition." In the collection of airs edited by the elder John Parry, and in Calcott's 'Melodies of all Nations,' the song, music and words, appears as an anonymous production. CLARK RUSSELL.

*A Reclamation.*—Reading your notice of Mrs. Gilbert's 'Autobiography,' it occurs to me that much of the great success of that once popular series, entitled 'Original Poems for Infant Minds,' may be due to its composite authorship, for, by happy accident, it combines the varied elements of moral, didactic, domestic, sentimental, humorous and pathetic attractions. This composite authorship has never, to my knowledge, been fully acknowledged by the "family pen"; thus it comes that an erroneous attribution of merit finds place in the *Athenæum* where, at p. 708, reference is made incidentally to some poems not written by a Taylor. The verses entitled 'The Boys and the Apple-Tree,' which turn on the "fear of a man-trap," were written by Miss O'Keefe. You proceed "That naughty truant, Hal": 'The Truant Boys' was also by Miss O'Keefe, as were 'George and the Chimney-Sweep,' and 'False Alarms'; and all of them bear her signature of "Adelaide" in the earlier editions. Her father, John O'Keefe, is still remembered as painter, actor, and dramatist by 'Wild Oats,' 'Tony Lumpkin,' 'Peeping Tom,' &c. Other authors of the series were Isaac Taylor, first two of the name, respectively father and brother of

the sisters twain  
named Ann and Jane;

and Bernard Barton, the Quaker poet, who signed "Little Bee." A. HALL.

TO CORRESPONDENTS.—S. S.—A. L. M.—H. E. H.—R. W.—E. C.—J. R. T.—W. H. P.—received.  
C. E. M.—Next week  
T.—M.—The application is new.

We have received another letter from Mr. S. H. Harlowe upon the subject of Fontaine's Autobiography. It does not, however, contain any addition of importance to the facts stated in his former letter. We may here mention that by an oversight we omitted to correct the inaccurate heading Dr. Manning put to his letter, 'The Autobiography of John Fontaine.' It should be, of course, *James Fontaine*.

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